

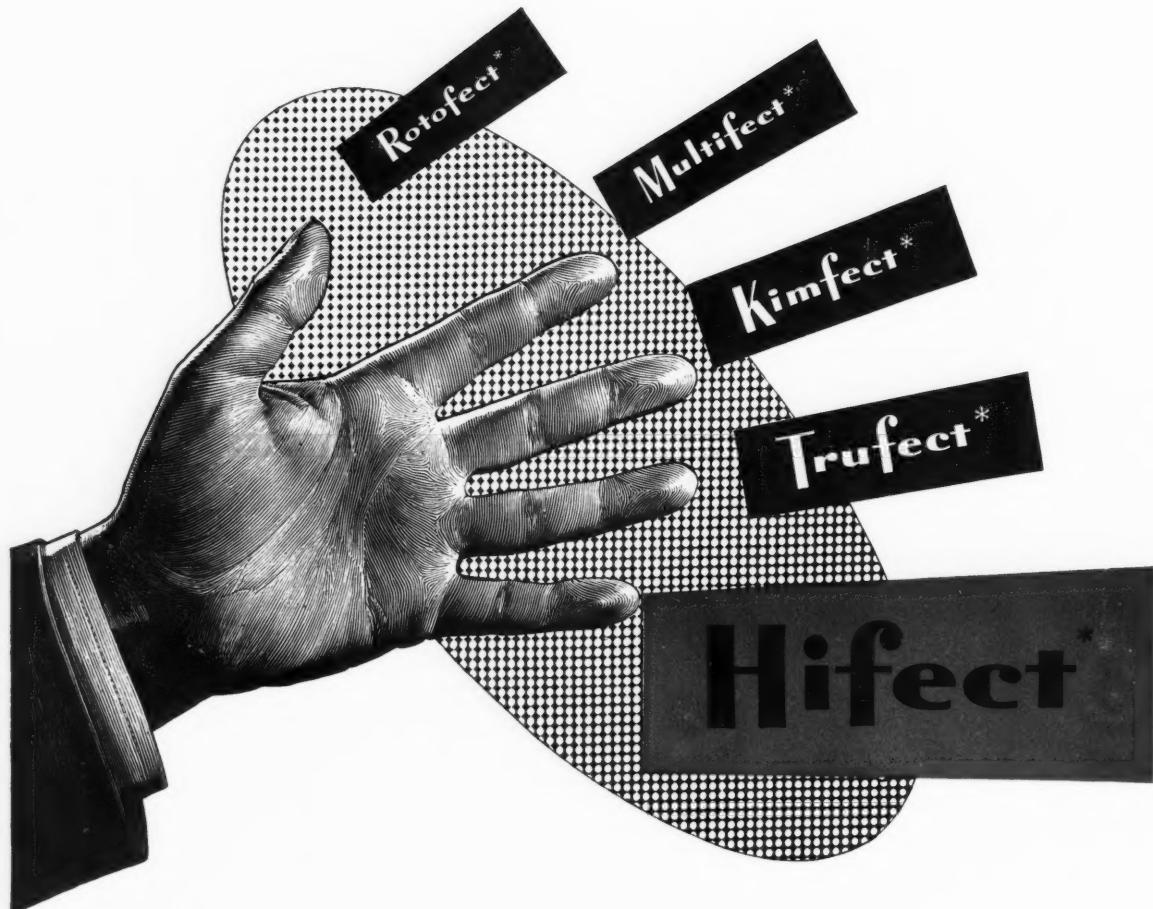
The Inbound Printer



ully
s of
ines,
your
type

AN BOLD

BARFUSS



ANNOUNCING HIFECT*...the newest and finest printing paper in the LEVELCOAT* family

White as new-fallen snow...smooth as a forest pool...indeed this new HIFECT* coated book paper is truly elegant. Brightness, beauty and splendid printability make it perfect for black and white or brilliant color. Permanence and folding endurance make it inevitably the right choice for broadsides...booklets...house organs...magazine inserts...catalogues...or any fine letterpress printing. With HIFECT as its new top-quality leader, the LEVELCOAT printing paper family is now completely balanced—providing an excellent range of distinguished coated papers.

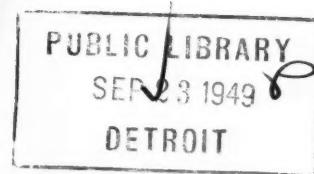
GIVE YOUR PRINTING THAT LEVELCOAT LIFT



LEVELCOAT* printing papers are made in the following grades: HIFECT*, TRUFECT*, LITHOFECT*, MULTIFECT* and ROTOFECT*.

KIMBERLY-CLARK CORPORATION • NEENAH, WISCONSIN

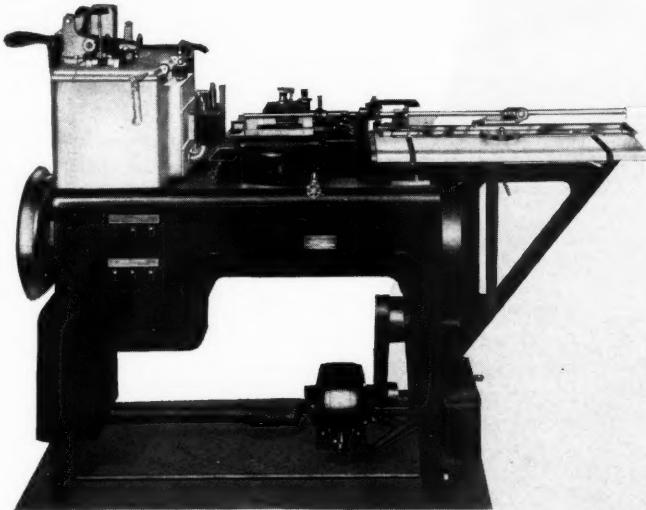
The Elrod



A Dependable Source Of Strip Material

Elrod equipment in your plant will help to solve the problem of sufficient strip material. Compositors are never forced to "piece" material or resort to makeshift methods. An abundant supply is always at hand to meet your composing room requirements.

A single Elrod machine provides high-quality leads, slugs, rule border and base material—ranging in thickness from 1-point to 36-points—helping to meet today's exacting printing standards.



The Elrod Lead, Slug, Rule and Base Caster

The daily use of Elrod by many hundreds of satisfied users in plants of varying requirements is no mere coincidence, but proves its efficiency and economy. Wasted time handling strip material the old way has been eliminated, and production stepped up accordingly. You may have similar results in your plant. Write to us for further information.

Ludlow Typograph Company 2032 Clybourn Avenue, Chicago 14, Illinois



How to make sure **THE DRIVE YOU BUY TODAY** ... will meet tomorrow's needs!



Conveniently-packaged, factory-wired V★S Drives are available from 1 to 200 hp. Two or more motors may be operated simultaneously from a single Control Unit.

The need for stepping up your operations in the future may require successively greater speed ranges; to settle for a drive limited to today's needs may be a costly saving. A Reliance engineer, consulted early in your deliberations, will study your present operations and consider your future plans.

Every Reliance engineer is able to draw on a wealth of specialized "Know-how" gained in applying Reliance Drives in all types of operations in every industry for over 40 years. And to meet your present and future needs more precisely, he can provide Reliance V★S, the All-electric Adjustable-Speed Drive for A-c. Circuits, in either Rotating or Electronic systems or a combination of both. Call a Reliance application engineer when there's a drive problem to be solved, or write for Bulletin 311.

Sales Representatives in Principal Cities

RELIANCE **ELECTRIC AND**
ENGINEERING CO.

"Motor-Drive is More Than Power"

1101 Ivanhoe Road • Cleveland 10, Ohio

HEART TO HEART

MY DEAR FRIENDS:

The Printing Industries of Philadelphia, Inc., in a recent Bulletin Number 47, says that "no general wage cuts will take place, and industry, in order to maintain volume on a declining market, will have to achieve some price reductions out of management—effected savings and increased productivity."

True? Really, that spells the many-purpose, many Profit BAUMFOLDER—

We did not, after V-E Day, embrace the opportunity of taking a big profit when there was such a demand for folders, but kept our prices practically pre-war (some models slightly less . . . some models slightly more). Other printing machines that may have been re-priced close to double pre-war can more readily absorb a modest cut today, but we are the unfortunate "unsung hero" who has already given thousands of firms the benefit of rock-bottom prices.

One week recently, fifty-five firms from the Atlantic to the Pacific ordered their Miracle Money-Maker BAUMFOLDER—the indispensable solver of today's price competition. Everywhere printers and bookbinders find it "indispensable." It invariably returns its cost many times over . . . long before you pay for it (on payment-out-of-earnings plan where you make but a small initial deposit) if used but a few hours a week. Honestly now, under these conditions, doesn't it cost you less than nothing to own it? And aren't you losing a small fortune by trying to compete without it?

Why are BAUMFOLDERS THE FASTEST-SELLING FOLDERS IN AMERICA? Among the many reasons it is first in sales is because it is first in value (priced close to pre-war—so much less than the usual price of fine folders). And because it's first in accuracy (perfection, no less). And first in versatility (no stock too thin nor too heavy . . . and it will perforate both directions at the same time and deliver sheets flat). And first in production (the fastest folders ever built—feeds and folds faster than paper can stand—broken through the ceiling—the ultimate in production; therefore, the ultimate profit, making folding your most-profitable operation). And first in sturdiness (precision-built of finest materials obtainable—the heaviest-built, the strongest-built folders ever designed—truly life-time folders). And first in quick setting and ease of operation (timeless—almost self-operating . . . thousands, since V-E Day, have been uncrated and set up by users who had no previous operating experience).

Why do without it and lose—why not phone us collect or wire us to ship it and make it your "Gold-Mine for Forty-Nine?"

Russell Ernest Baum
615 Chestnut Street
Philadelphia 6, Pa.

SIZES: 14 x 20 17½ x 22½
22 x 28 25 x 38 28 x 44

P.S. August orders breaking all sales records. Factory working overtime . . . fifty-seven hours weekly. Every hour a "Baum" rolls off the assembly line. Don't delay . . . and be disappointed in delivery. Do phone me personally collect—let's talk it over.

Announcing

**New 28x44
BAUMFOLDER**



WORLD'S FINEST FASTEST FOLDER

28x44 and Continuous Feed
9-10-11-12-13 or 14
Folding Plates

Your Goldmine For '49

RUSSELL ERNEST BAUM INC.
615 Chestnut St., Phila. 6, Pa.

IT TAKES A RIGHT PAPER TO DO A "RIGHT" JOB

Hollingsworth Treated Tympan — famous for its ability to make good printing better.

- It's hard with an even surface • Free from grit
- Resilient • Uniform • Resistant to cutting • Strong under pressure

Available in all standard widths, in rolls and sheets. It carries H & W's usual guarantee of quality.

H & W RESEARCH
KEEPS AHEAD OF
YOUR
PAPER NEEDS



HOLLINGSWORTH & WHITNEY COMPANY

Executive Offices: 60 BATTERY MARCH STREET, BOSTON, MASSACHUSETTS

Divisional Sales Offices: 230 Park Avenue, New York, N. Y.—111 West Washington Street, Chicago, Illinois

SAM'L BINGHAM'S SON MFG. CO.

16 MODERN FACTORIES SERVING PRINTERS IN 31 STATES



IT'S NOW TIME
TO GET YOUR ROLLERS READY
FOR

WINTER USE



SHIP YOUR OLD ROLLERS
TO FACTORY MOST CONVENIENT TO YOU

OVER ONE HUNDRED YEARS OF ROLLER MAKING

FACTORIES

ATLANTA 3 DES MOINES 2
CHICAGO 5 DETROIT 10
CLEVELAND 14 HOUSTON 6
DALLAS 1 INDIANAPOLIS 2

SAM'L BINGHAM'S SON MFG. CO.
MANUFACTURERS OF
PRINTERS' ROLLERS
LITHO-OFFSET ROLLERS

FACTORIES

KALAMAZOO 12 OKLAHOMA CITY 6
KANSAS CITY 6 PITTSBURGH 3
MINNEAPOLIS 15 ST. LOUIS 2
NASHVILLE 3 SPRINGFIELD, O.

MAKERS OF RUBBER • NON-MELTABLE • FABRIC-COVERED • ROTOGRAVURE • OFFSET • COMPOSITION • VARNISH-LACQUER • GRAINING ROLLERS

when you
"GO OFFSET"

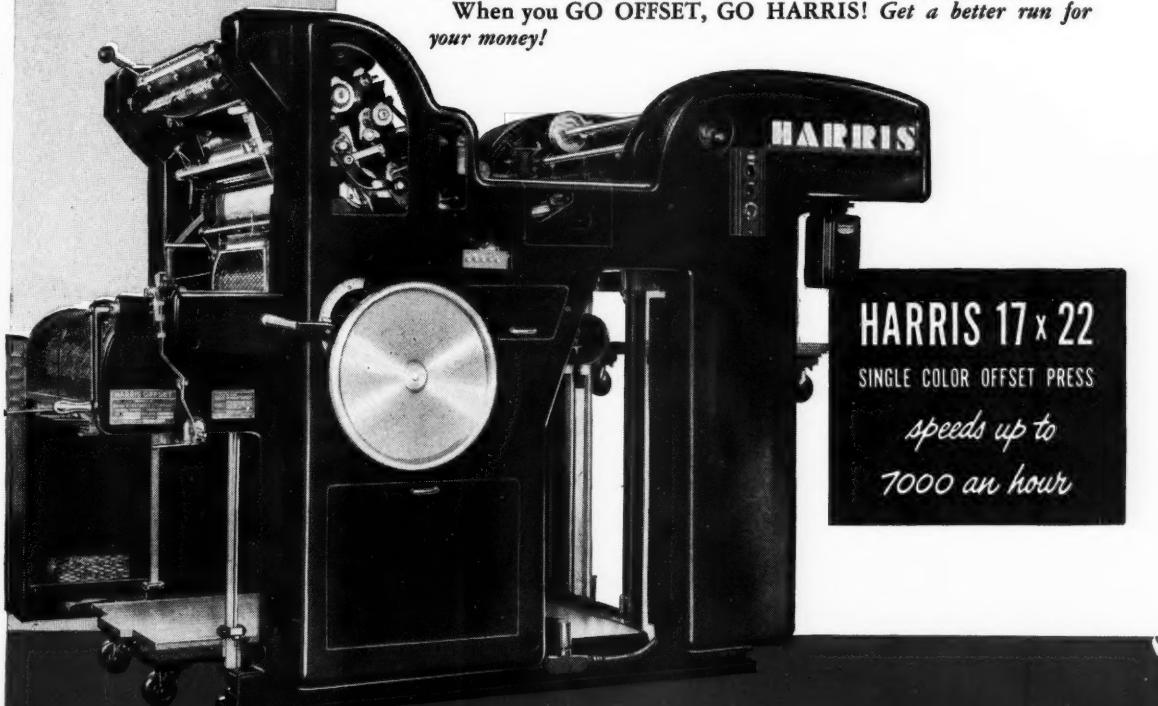
... GO HARRIS ... be sure you get
the best run for your money

SURE YOU'LL GO OFFSET SOME DAY. Probably soon!

Last year, owners of offset presses, in combination shops and straight offset shops, collected nearly half a billion dollars for their work! More shop owners bought offset presses ... the majority of them Harris ... than any other kind. It's an industry that's growing faster every day. You'll want in!

When you do go offset, do as the majority of offset printers have done ... make your first offset press a Harris. Get *all* the advantages of these Harris features ... STREAM FEED, MORE ROLLERS, single-point press control, automatic four-way protection, larger feeder capacity, and many others. These are features that mean higher speeds, finer register, smoother inking, faster make-ready, easier operation ... and larger profits.

When you GO OFFSET, GO HARRIS! *Get a better run for your money!*



WITH HARRIS STREAM FEED (illustrated right) there is no bounce, no dented edges. Four full-size sheets are moving down the feed table, ready for their turn at register. The lead edge of the second sheet is only $7\frac{1}{2}$ inches away from the front guides when the first sheet is being taken by the grippers. All following sheets move up to register in this order, allowing more time for register at faster press speeds.

HARRIS-SEYBOLD

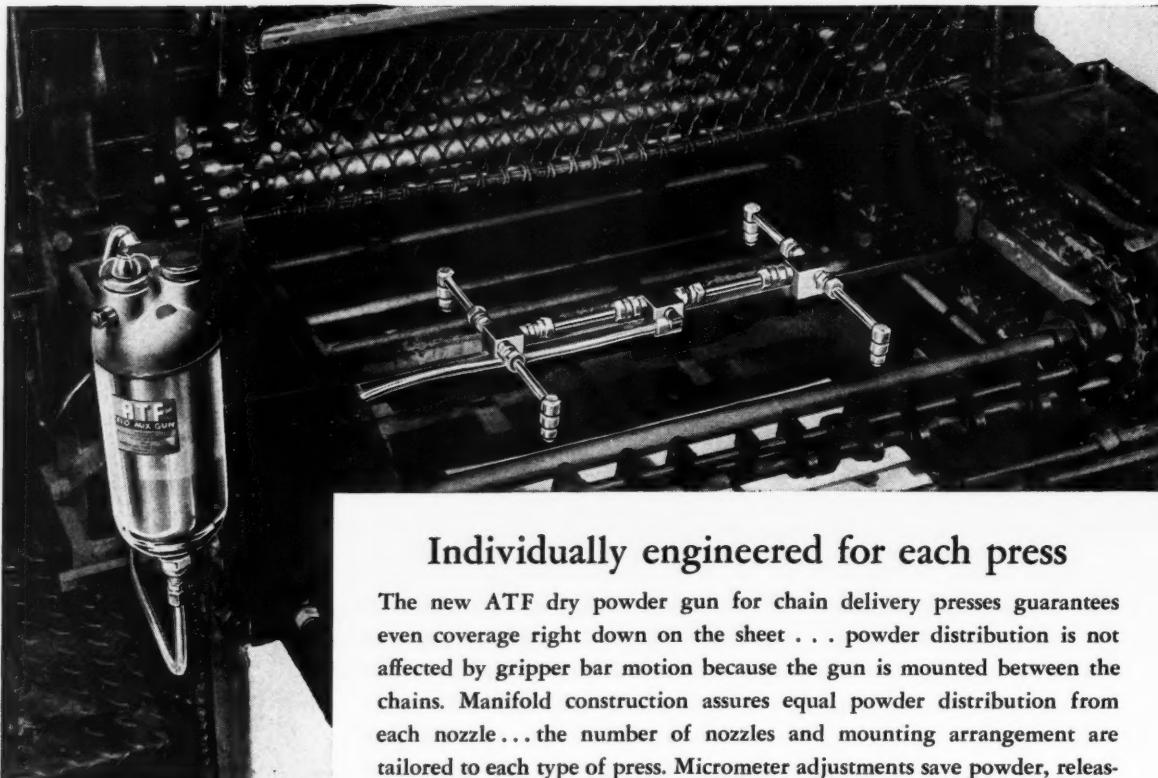
General Offices—Cleveland 5, Ohio



ATF Manifold Type

FLO-MIX DRY POWDER GUN

for chain delivery presses



Individually engineered for each press

The new ATF dry powder gun for chain delivery presses guarantees even coverage right down on the sheet . . . powder distribution is not affected by gripper bar motion because the gun is mounted between the chains. Manifold construction assures equal powder distribution from each nozzle . . . the number of nozzles and mounting arrangement are tailored to each type of press. Micrometer adjustments save powder, releasing only enough for complete non-offset protection. The absence of moving parts assures trouble-free operation, lowers maintenance costs and practically eliminates down time.

The Gun with the Air-Cleaner!

This outstanding feature feeds dry, clean air to air nozzles, eliminating clogging and the possibility of foreign material on the printed sheet.

Call your local ATF Representative for complete details.

American Type Founders 200 Elmora Avenue, Elizabeth B, New Jersey

Branches in Principal Cities



Manufacturers of: Kelly Presses, Little Giant Presses, Chief Offset Presses, Web-fed Offset Presses, Gravure Presses, Foundry Type and Process Cameras.

Distributors of: Vandercook Proof Presses, Composing Room, Pressroom and Bindery Equipment.



Why do you pick on the 8-Ball?

THE 8-BALL has a bad reputation. Nobody wants to get behind it. But why the 8-Ball — instead of the 2-Ball, the 10-Ball or any of the others?

Because it's black—and because it isn't human nature to associate trouble with color.

There's a large measure of importance in that simple truth. People like

color. It has pleasant associations. It identifies. It gets attention.

That is why so much HOWARD BOND is specified in its twelve clean colors. One-color printing produces a two-color result on a HOWARD BOND color. And the range of HOWARD colors is so wide that you can select one exactly suited to your product, your message, your need — a color

that is pleasant, appropriate and impelling.

If you haven't seen HOWARD BOND lately—in colors and in whitest white—speak to your printer or paper distributor. As you inspect samples you will see why HOWARD BOND has become so great a favorite wherever the power and appeal of color are successfully employed.

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

Howard Bond

"The Nation's Business Paper"



UNIFORMITY... Good quality printing holds the impact of words and pictures in the balance. It can make them strong and powerful. It can make them weak and impotent. Strict uniformity of MAXWELL OFFSET's printing qualities breeds precision—in printing and in the measured effect of the advertiser's budget. Much of the finest printed advertising in the world appears on MAXWELL OFFSET, substantiating our belief that care in papermaking really *does* matter.

HOWARD PAPER MILLS, INCORPORATED
MAXWELL PAPER COMPANY DIVISION • FRANKLIN, OHIO

Maxwell Offset

For uniformity—in finish, in strength, in ink consumption, in whiteness or color conformity

AN EASY PLACE TO ECONOMIZE

CATALOG COST BREAKDOWN

10M	
Printing (Composition, Stock, Press time)	\$0.21
Binding (Spiral with flyleaf)	0.10
Cover (leather cloth over board)	0.48
TOTAL COST—EACH.....	\$0.79

.. without
**SACRIFICING
QUALITY**

These days, decision to publish a new catalog or manual or reprint an old one often hinges on price because of limited appropriations. Costs of printing and binding may already be figured to a minimum, but how about cover cost? Can economy be applied here without losing quality?

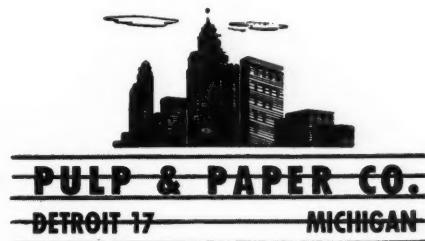
Here's how to do it...

You can achieve equally as smart an appearance with a heavy sulphite-content cover stock ... such as Detroit Delkote ... as with an expensive book-type cover or leather cover. Delkote is a richly embossed stock impregnated to resist soil and moisture. It's made from pure Mitscherlich sulphite pulp, slow-cooked for extra strength ... extra toughness. And, this cover is extra heavy (14 pts.) for adequate protection against constant handling. Available in twelve sparkling colors, Delkote often enables even more striking art designs than book covers.



On your next job where the cover is a big cost factor, depend on Delkote to give economy without sacrificing quality. Ask your Delkote distributor for a sample book or, better still, enclose the dummy with a Delkote sample for real proof of its strength and beauty.

DETROIT Sulphite

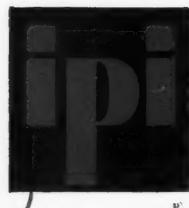


For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"



Keeping in Touch

International Printing Ink



Everyday, Gemtone, Holdfast and IPI are trade-marks of Interchemical Corporation

IPI • DIVISION OF INTERCHEMICAL CORPORATION • 350 FIFTH AVE., N.Y. 1. • ADDRESS INQUIRIES DEPT. A

PROSPECT PRESS PICKS IPI HOLDFAST HALFTONE BLACK, NEW IPI PROCESS INKS FOR 1950 U. S. CAMERA ANNUAL



The 1950 U. S. Camera Annual contains 350 of the world's finest photographs in black and white and 16 pages of color photos—all printed with IPI inks.

Your IPI salesman has a free 32 page signature for you. It is yours for the asking. Or write IPI Headquarters, 350 Fifth Avenue, New York 1, N.Y.

NEW PRICES ON SMALL QUANTITIES OF EVERYDAY INKS IN ASSORTED COLORS

Now 5 small cans or 2 large cans of IPI Everyday packaged inks in *assorted colors* can be bought at prices which previously applied on these quantities only in single color lots. Place an Everyday order today—and *save as much as 8 per cent* on either assorted colors or single colors in large or small cans.



NOW YOU CAN COMPARE GEMTONE INKS WITH CONVENTIONAL IPI PROCESS INKS



We have a new supply of these popular Gemtone Comparison Folders. They show the added snap, depth and "premium finish" you get with IPI Gemtone Process Inks. Write us or ask your IPI salesman for a copy. There are 31 IPI Branches and Service Stations throughout the country.

IPI Inks Again Chosen To Print "Most Wanted" Photographic Volume

For fifteen straight years the U. S. Camera Annual has been printed with IPI inks. This year the printer (Prospect Press, Inc., New York, N.Y.) chose one of the new IPI Holdfast Halftone Blacks and the new IPI Process Inks.

The U. S. Camera Annual has been printed by many different printers since 1935, and by several different processes—but always with IPI inks. Printing a bookful of prize-winning photographs demands the finest materials and superb craftsmanship.

Printers who use IPI inks are likely to be good printers. This observation is confirmed by the large share of today's quality halftone and color work printed with IPI inks. More than one hundred million copies of leading national magazines and countless millions of newspapers have IPI inks on their pages. And most of the packages you see are printed with IPI inks.

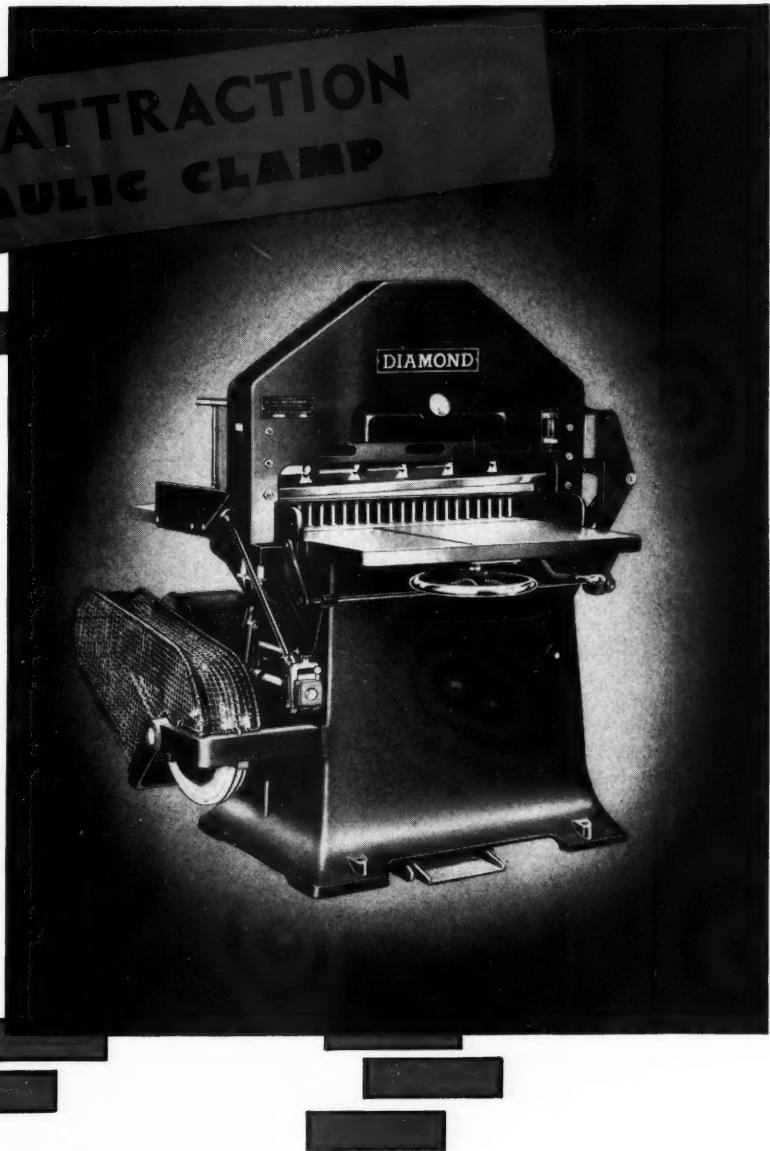
Like the 14 editions before it, the 1950 U. S. Camera Annual is the world's most wanted photographic volume. Such continued approval by critical camera fans is a great tribute to consistently good reproduction of excellent original material.

For your next halftone or color printing problem, why not take a tip from the printers of 15 consecutive U. S. Camera Annuals? Try the new IPI Holdfast Halftone Blacks and IPI Process Inks. They are thoroughly tested on all types of commercial presses and popular stock—ready to give you extra quality press results.

ADDED ATTRACTION HYDRAULIC CLAMP

NEW 36½ inch DIAMOND HYDRAULIC CLAMP POWER PAPER CUTTER

Add this outstanding feature to the famous Diamond Power Paper Cutter . . . and you have the great new Diamond Hydraulic Clamp Cutter. The clamp is operated by a foot treadle which provides positive control throughout the cutting cycle. The action is positive, easy, and fast. The operator is master of the machine at all times with both hands free to handle the stock, the baggage wheel, and the starting levers. The built-in hydraulic unit and clamp mechanism are powered by a one h.p. constant speed motor.



it's a Challenge!

Tests have shown that—compared with the hand clamp—this new Diamond Hydraulic Clamp Cutter can *reduce cutting time as much as 40%*. That's no small item and extremely important these days when every one is seeking ways to cut production costs. In addition to speed, this new cutter gives you the traditional Challenge features of safety, accuracy, and rugged construction. Dependable, economical performance is an assured fact . . . proved by the records of Diamond Power Paper Cutters for 37 years. Be sure to see this cutter at your dealer's. Try it! Get the feel of its fast, easy operation. Meanwhile, write for special data and prices.

1700

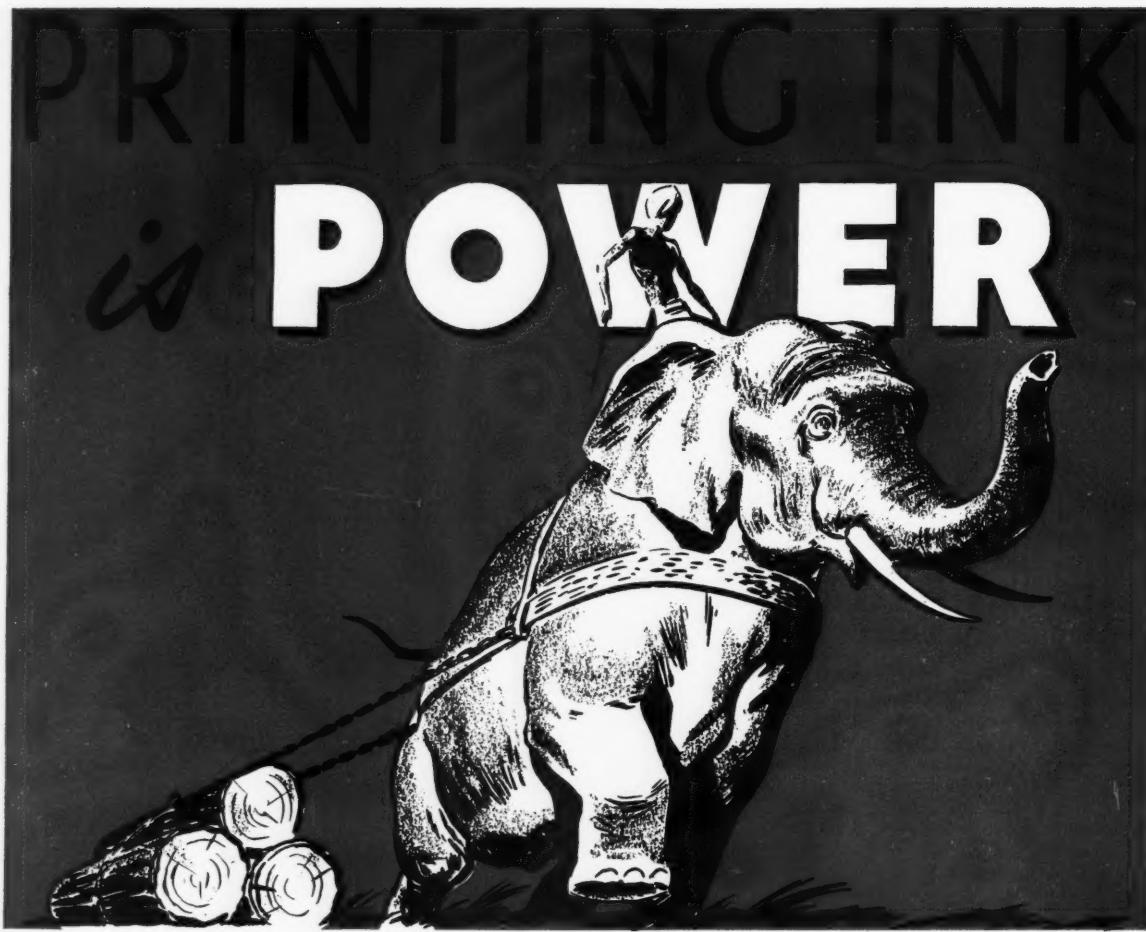
THE CHALLENGE MACHINERY COMPANY

Main Office and Factories:
GRAND HAVEN, MICHIGAN

Over 50 Years in Service
of the Graphic Arts

DEALERS IN ALL PRINCIPAL CITIES

When Writing These Advertisers, Please Mention THE INLAND PRINTER



When you look at any printed material — regardless of size, shape or color — it is the INK you see. Ink is the medium which gives meaning to a blank surface — transforms it into something that has the power to sell, educate, record, entertain or inform.

You can reach the zenith of printing power when you select inks that are designed for a particular purpose. Inks for all processes in black and color, and for special effects of infinite variety, are supplied to publishers, printers and lithographers by GPI and its member companies. Service from coast-to-coast assures cooperation from men experienced in practical printing problems.

Remember — ink is important to the success of all printing because it is the final exponent of quality.

**GENERAL PRINTING INK COMPANY DIVISION
10th STREET & 44th AVENUE • LONG ISLAND CITY 1, N. Y.**

OFFICES IN PRINCIPAL CITIES

GEO. H. MORRILL CO. • SIGMUND ULLMAN COMPANY • FUCHS & LANG MANUFACTURING COMPANY
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GENERAL PRINTING INK CORPORATION OF CANADA LIMITED



**Have you seen
GIAMBATTISTA BODONI'S
new letterhead...
WILLIAM CASLON'S?**



Skillfully blending imaginative craftsmanship, fine typography and the quality of Fine Business Papers by Eastern, Kurt H. Volk has created a distinguished addition to Eastern's current series of GREAT NAMES . . . GREAT DESIGNERS . . . GREAT PAPERS.

Not only are there letterheads for Bodoni and Caslon, but also for four more of typography's great . . . Gutenberg, Koch, Jenson, and Manutius. Each is in a typographical style that would have appealed to

these great names; each reflects the sure touch of one of America's master craftsmen in the graphic arts.

Designed by a famous typographer . . . based primarily on imaginative handling of type faces . . . this newest Letterhead Portfolio will delight anyone interested in the printing arts. If you, as one who specifies paper or printing, would like this portfolio . . . a request on your business letterhead will receive prompt attention from one of our paper merchants.



EASTERN CORPORATION
BANGOR, MAINE

Makers of Atlantic Bond and other Fine Business Papers



Here comes the paper you're sure of...
in the yellow wrapper with the blue stripes

• Taken at our mills, the above photograph shows Nekoosa Bond coming off the "line" in the famous wrapper every printer and lithographer knows. You can be *sure* of

this paper. It won't wrinkle or curl—which means fewer press stops and more profit. It will give you clean, crisp impressions—which means more satisfied customers. Be sure. Ask your paper merchant for the paper that comes in the yellow wrapper with the blue stripes. That means *pre-tested* Nekoosa Bond—and better printing!



NEKOOSA-EDWARDS PAPER CO.
PORT EDWARDS, WISCONSIN

NOW...when competition is keen

these leading merchants offer finest printing results at lower cost

Consolidated Coated^{*}

Papers { PRODUCTION GLOSS MODERN GLOSS

AKRON, Ohio The Central Ohio Paper Co.
The Union Paper & Twine Co.
ALBANY, New York W. H. Smith Paper Corporation
ALBUQUERQUE, New Mexico Butler Paper Co.
ATLANTA, Georgia The Whittaker Paper Co.
BALTIMORE, Maryland The Mudge Paper Co.
The Whittaker Paper Co.
BETHLEHEM, Pennsylvania Wilcox-Walter-Furlong Co.
BOSTON, Mass. Henry Lindenmeyer & Sons
BUFFALO, New York The Alling & Cory Co.
Franklin-Cowan Paper Co.
The Union Paper & Twine Co.
CEDAR RAPIDS, Iowa J. W. Butler Paper Co.
CHARLOTTE, North Carolina Caskie Paper Co., Inc.
CHICAGO, Illinois Birmingham & Prosser Co.
J. W. Butler Paper Co.
Bradner Smith & Co.
The Whittaker Paper Co.
CINCINNATI, Ohio The Diem & Wing Paper Co.
The Whittaker Paper Co.
CLEVELAND, Ohio The Alling & Cory Co.
The Central Ohio Paper Co.
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COLUMBUS, Ohio The Central Ohio Paper Co.
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DAYTON, Ohio The Central Ohio Paper Co.
DENVER, Colorado Butler Paper Co.

DES MOINES, Iowa Pratt Paper Co.
Western Newspaper Union
DETROIT, Michigan Butler Paper Co.
The Union Paper & Twine Co.
DULUTH, Minnesota John Boshart Paper Co.
EL PASO, Texas Graham Paper Co.
ERIE, Pennsylvania Daka Paper Co.
EVANSVILLE, Indiana Butler Paper Co.
FARGO, North Dakota Western Newspaper Union
FORT WAYNE, Indiana Butler Paper Co., Inc.
FORT WORTH, Texas Southwestern Paper Co.
of Fort Worth
GRAND RAPIDS, Michigan Central Michigan Paper Co.
HARTFORD, Connecticut Henry Lindenmeyer & Sons
HOUSTON, Texas Graham Paper Co.
Southwestern Paper Co.
INDIANAPOLIS, Indiana Century Paper Co.
KALAMAZOO, Michigan Birmingham & Prosser Co.
KANSAS CITY, Missouri Birmingham & Prosser Co.
Butler Paper Co.
LINCOLN, Nebraska Western Newspaper Union
LITTLE ROCK, Arkansas Western Newspaper Union
LONG BEACH, California Sierra Paper Co.
LOS ANGELES, California Carpenter Paper Co.
Sierra Paper Co.
LOUISVILLE, Kentucky Graham Paper Co.
LUBBOCK, Texas Graham Paper Co.

LYNCHBURG, Virginia Caskie Paper Co., Inc.
MEMPHIS, Tennessee Graham Paper Co.
MILWAUKEE, Wisconsin Oshkosh Paper Co.
Standard Paper Co.
MINNEAPOLIS, Minnesota Butler Paper Co.
Newhouse Paper Co.
The Paper Supply Co., Inc.
MOLINE, Illinois Newhouse Paper Co.
NASHVILLE, Tennessee Graham Paper Co.
NEW HAVEN, Connecticut Henry Lindenmeyer & Sons
NEW ORLEANS, Louisiana Butler Paper Co.
Graham Paper Co.
NEW YORK, New York Lathrop Paper Co.
Henry Lindenmeyer & Sons
Majestic Paper Corp.
Marquardt & Co., Inc.
The Whittaker Paper Co.
OAKLAND, California Pacific Coast Paper Co.
OKLAHOMA CITY, Oklahoma Graham Paper Co.
Western Newspaper Union
OMAHA, Nebraska Western Paper Co.
OSHKOSH, Wisconsin Oshkosh Paper Co.
PHILADELPHIA, Pennsylvania Quaker City Paper Co., Inc.
Wilcox-Walter-Furlong Co.
PHOENIX, Arizona Graham Paper Co.
PITTSBURGH, Pennsylvania The Alling & Cory Co.
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PORLAND, Oregon Blake, Moffit & Towne
PUEBLO, Colorado Butler Paper Co.

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ROCHESTER, New York The Alling & Cory Co.
ST. LOUIS, Missouri Butler Paper Co.
Graham Paper Co.
ST. PAUL, Minnesota Anchor Paper Co.
Newhouse Paper Co.
SACRAMENTO, California Pacific Coast Paper Co.
SALT LAKE CITY, Utah Carpenter Paper Co.
SAN ANTONIO, Texas Graham Paper Co.
SAN DIEGO, California Sierra Paper Co.
SAN FRANCISCO, California Carpenter Paper Co.
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TERRE HAUTE, Indiana Mid-States Paper Co., Inc.
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TRENTON, New Jersey Central Paper Co.
TUCSON, Arizona Graham Paper Co.
TULSA, Oklahoma Beene Paper Co.
WASHINGTON, D. C. R. P. Andrews Paper Co.
The Mudge Paper Co.
WICHITA, Kansas Butler Paper Co.
Graham Paper Co.
YORK, Pennsylvania The Mudge Paper Co.

* Reg. U. S. Pat. Off.



© C. W. P. & P. Co.

CONSOLIDATED WATER POWER & PAPER COMPANY

Five Modern Mills

MAIN OFFICES: WISCONSIN RAPIDS, WISCONSIN
SALES OFFICES: 135 SO. LA SALLE ST., CHICAGO 3

also manufacturers of

CONSOWELD
DECORATIVE & INDUSTRIAL LAMINATES

For Car Cards
and Displays
that will help to
SELL YOUR PRODUCT.

Specify
FALPACO
COATED
BLANKS

Here is an exceptional series of car cards. They are being used by the General Electric Co. to help their distributors and retailers advertise and sell more fine General Electric appliances.

You can see how well these cards combine ALL sales-compelling advantages; excellent design and art work, effective copy.

Fine reproduction was achieved by printing on Falfaco Coated Blanks.

Ask your paper merchant for samples and prices.

Distributed by Authorized Paper Merchants from Coast to Coast.

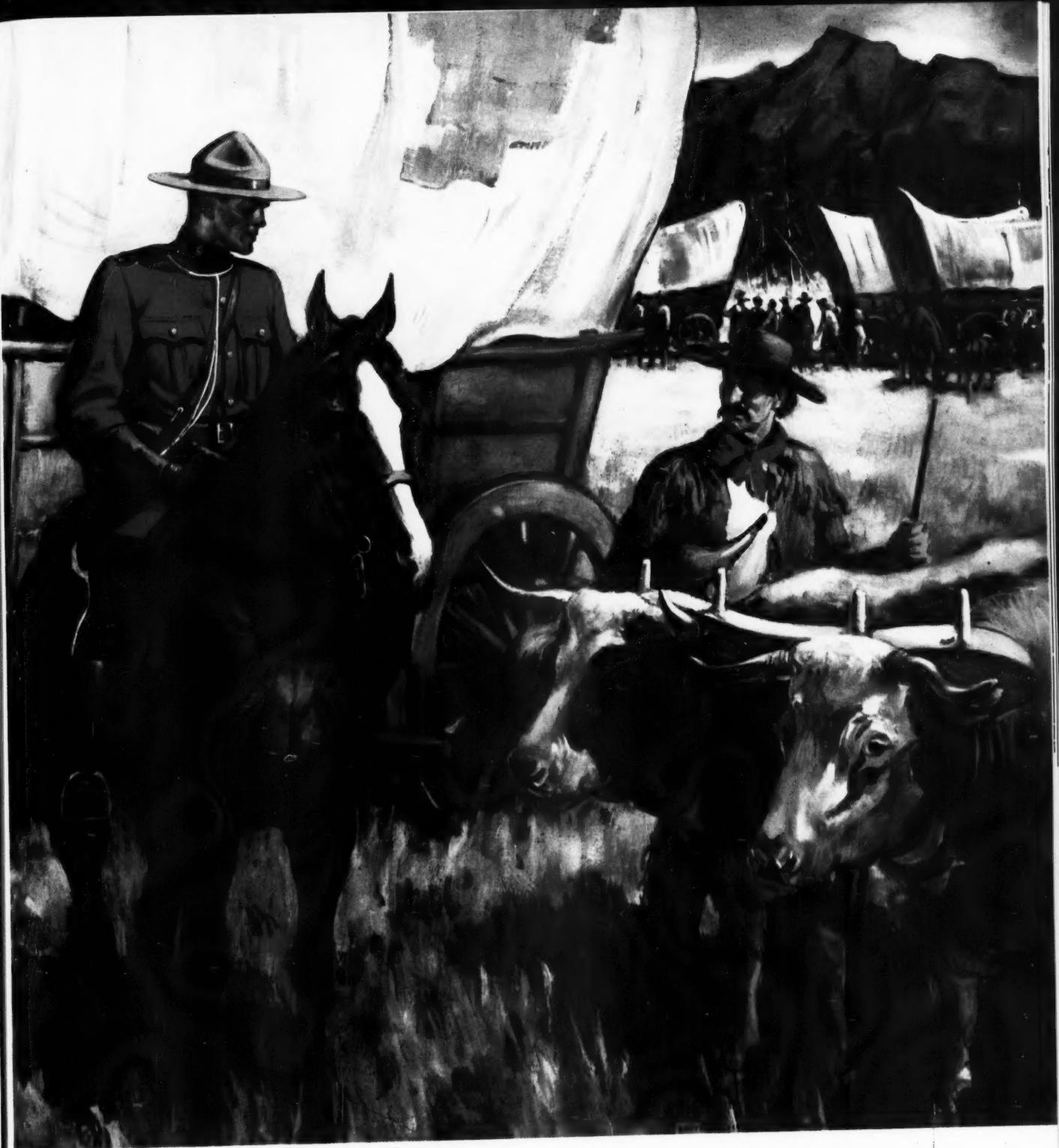
The art work and copy on the above car cards were prepared by Young and Rubicam, Inc., for the General Electric Co., Bridgeport, Conn. Printed by Tabard Press, New York City.

FALPACO

FALULAH

PAPER COMPANY
NEW YORK OFFICE
500 FIFTH AVENUE
NEW YORK 18, N. Y.
MILLS: FITCHBURG, MASS.





**NORTHWEST
PEDIGREED
PAPERS**

THE NORTHWEST PAPER COMPANY • CLOQUET, MINNESOTA

Always make good printing better

NORTHWEST BOND
NORTHWEST LEDGER
NORTHWEST MIMEO BOND
NORTHWEST OFFSET
NORTHWEST INDEX BRISTOL
NORTHWEST POST CARD
KLO-KAY BOOK
KLO-KAY LABEL
MOUNTIE LABEL
MOUNTIE BOOK
MOUNTIE OFFSET
MOUNTIE TEXT
CARLTON BOND
CARLTON LEDGER
CARLTON MIMEOGRAPH
CARLTON DUPLICATOR
NORTH STAR WRITING
POSTER

Printing Papers

Envelope Papers

Converting Papers



THE
Northwest
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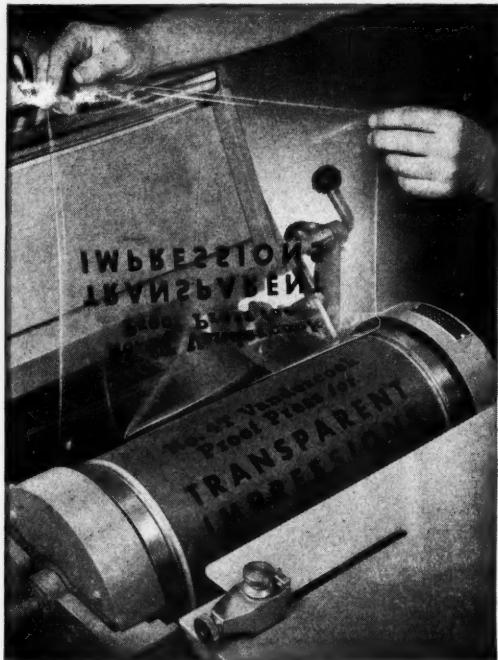
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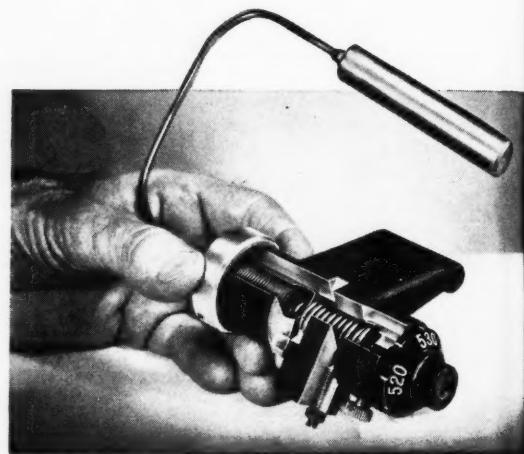
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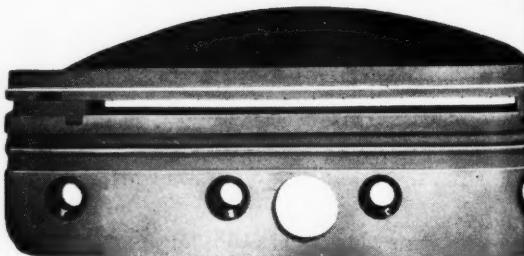
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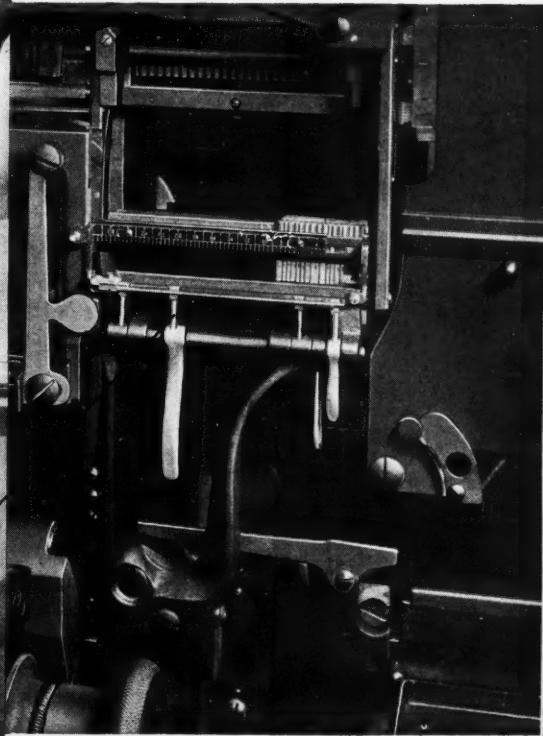
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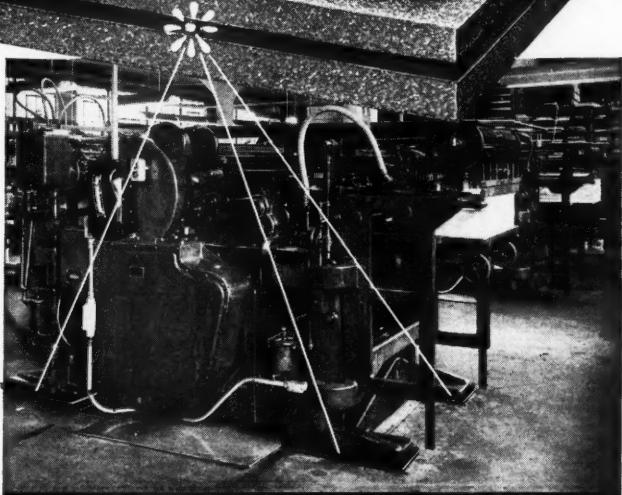
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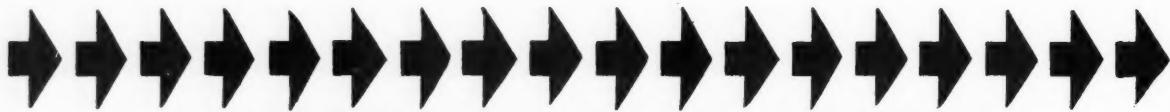
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And thoughts that make men more than ever kin
Unto their gods, in giving others wings.
The word might live, but ears forget ere long,
And eyes lose visions, once etched clear and keen.
I hold the mem'ry of a lovely song!
I hold the sunshine of a vanished scene!
Revealing men as saints, or seers, or knaves,
I bear their thoughts beyond their lonely graves.

CATHLEEN KEEGAN

Calligraphed by Frank Kofron



How Good Is Your Over-all Management And What Can You Do to Improve It?

• IT USED to be said in the early days of flying, that a flyer flew by the seat of his pants. He managed his airplane more or less by instinct and experience. Today a pilot is very nearly a scientist. He is governed by complicated instruments, by the careful analysis of meteorological data, and by a whole series of systems that have been developed from experience and careful study.

It used to be said and, unfortunately, still is said too frequently, that the manager of a business only needs "common sense" to accomplish his task. An even more idiomatic way of expressing the thought was to credit a good manager with having "horse sense." Despite the great respect which I possess for horses, I submit that horse sense is no longer enough, nor is common sense, if one takes the phrase in its traditional meaning.

The "common sense" manager is the fellow who says, "I think it should be about right to charge so many bucks per hour"; or he says, "We can probably fit this into the schedule somehow"—if he uses a word like "schedule."

This kind of thinking just plain won't do in the times in which we are living. Successful management must become scientific or systematic management. No matter what the size of the company, the principles of scientific management are applicable, and those companies which apply them will inevitably become the surviving companies.

Small businesses, and that includes most of us in the printing business, must improve their management if they are to succeed in the competitive period ahead. There

By **Arthur A. Wetzel**

PRESIDENT
WETZEL BROTHERS, MILWAUKEE

has been, however, too little attention given in the printing industry to the over-all field of management—what it is, and what its duties are. It is this problem I would like to deal with, and point out some of the advantages of devoting more of our time to it. If we're printing managers, let's do some managing.

Most of us have progressed to our present positions in our own respective businesses through the mechanical departments or through the sales field. As a consequence, we tend to become specialists in or put too much emphasis upon one phase of management, to the neglect of other equally important phases.

Printing Industry of America is acutely aware of this weakness—of the failure of many printing managers to obtain over-all efficiency of operation through proper integration of all the functions of management—sales, production, personnel, and financial management.

In an effort to help printers become better managers, the PIA business controls committee (of which I am chairman) is now engaged in a program of developing services and systems which printing managers may apply to their businesses.

Before discussing the major duties of management as I see them, let me give some of the highlights of the business controls committee program. Many of the ideas and suggestions brought out in this article stem from my work on this

committee as well as from experience in my own business.

Everything this committee is doing, alone or in co-operation with the education, ratio, and other PIA committees, is designed to help the printing manager better perform the nine major duties of management I am going to discuss.

The program of the business controls committee is based substantially on the *PIA Accounting and Cost Finding Manual*. Because some of the more advanced accounting and cost finding techniques may be too complicated for use by smaller printing companies, the committee has prepared a simplified cost system, which will be available to all in the industry, whether members of PIA or not.

To the basic *Accounting and Cost Finding Manual* will be added, from time to time, studies on particular problems. Now in preparation are special studies on depreciation, financial analysis, and budgetary control. The study on depreciation will emphasize the importance of including depreciation charges in costs. The financial analysis study will organize the manager's approach to the study of his balance sheet.

The budgetary control study is the first step in what probably will become a most significant PIA program. There is little question in my mind that many of the principles of budgetary control will become the rule in printing company management in not too many years.

The business controls committee, of course, is not the only part of PIA which is concerned with better management. As an example, the printing manager should see to it

that every salesman in his company reads and studies the new sales training course just published by the PIA education committee.

Especially pertinent to the problem of over-all management will be the comprehensive text on printing company management which the education committee will have ready for publication late this year or early next.

Another PIA management service which becomes more valuable each year is the annual ratio studies, which gives the printing manager the opportunity of comparing the results of his company's operation with the results obtained by hundreds of his competitors.

Those are the highlights of that part of the PIA program which is designed directly to help printers become better managers. Keep them in mind as we now take a look at some of management's specific duties under the following nine major categories: 1. Profits; 2. Costs; 3. Records; 4. Budget; 5. Expenditures; 6. Credits; 7. Banking; 8. Sales; 9. Delegation.

What About Profits?

The net profit at the end of our fiscal year is considered to be the measure of success during that year. It is necessary for us as managers and sales managers to carefully review our realistic profit after setting up the proper reserves for depreciation to compare our results in percentage to sales not only with our industry but with other industries as well. It would be very enlightening to sales managers to look over the records of net profits to sales of some of our leading corporations and then compare them with our own—not only for one year, but several years to show the trend. This will answer the questions:

"How am I doing?"

"Am I as good as other industry?"

You may have seen the widely circulated chart with the heading "Printing Tops All," which showed that average weekly earnings of printing employees are the highest in any manufacturing industry. Is the investor in the printing business also getting a return for his investment that has a heading "Printing Returns Top All"? Does the rate of return on investment top those of other industries as well? It is the duty of management to make these comparisons with other industries, and then determine if it is renting its equipment at a sufficiently high price to have the kind of net return that compares favorably.

What About Costs?

How are we as sales managers selling our time in these days of inflated equipment costs? Are we really covering our costs? After all, the printing business is pretty much a matter of renting equipment. If we rent our equipment at a given hour rate, we have something left over called a profit.

But let's take a second look at this profit and take it apart. For the last few years, both printers and lithographers have looked at their profit and loss statements and said "Gee, we did pretty good last year. Our prices and costs are okay; let's get some more business at the same price."

Now comes the time when certain equipment needs replacing and we would like to purchase some of the new presses, typesetting machines, and bindery equipment coming on the market. The price of that new equipment has become so far afield from what we had set up in our depreciation reserves that our fund will only partially pay the purchase price of this new equipment. This means, for example, that our vertical press, or our cylinder press, which needs replacing now cannot be purchased for what was set up for that purpose in the depreciation account reserves.

The stark reality of all this simply means that we have not rented our equipment for a price fair enough to replace it. We sold our time at a loss during a period of inflation. This means that the net profit which is usually considered to be the measure of success of our business achievement for the previous year is not necessarily a true picture.

This formerly was true under the more normal conditions, but not in these times. This means that the net profit we looked at on the bottom of our operating statements did not represent profit as much as it did depreciation reserves, and a part of our operating costs. In reality, these things indicate that it is no simple task to properly recover costs upon a business-like basis. To take this step, more attention must be given to the matter of what constitutes a factory cost on a normal production basis.

By "normal" is not meant what our percentage of productivity may be on a given piece of equipment at the present time as much as what it would be under normal conditions rather than this particular part of the inflation cycle. If our costs and pricing policy are based on high

productivity and we are renting our equipment on that basis, it is simple deduction to realize that a lowering of actual productivity will increase our hour cost. This matter of increasing the selling price is very difficult for sales managers to accomplish under conditions such as the present falling market.

In a symposium on inflation in a current issue of the *Harvard Review of Statistics*, Professor Intz Machlup says that even the business executives do not realize that they have exaggerated profits by failing to make sufficient allowance for capital consumption. Professor Machlup says, "If it now costs two million dollars to replace, at present prices, a plant which cost only one million dollars, two million dollars must over the years be deducted from gross income before any real profit is obtained."

The failure of corporations to make full allowance for the increase in costs and the depreciation in money is due to the fact that Federal law and accounting customs make it impossible for a firm to write off two million dollars from an asset which stands on the books for one million. Consequently, the stockholders in the printing industry who want to know what real earnings would be if capital reserves remained intact would not be far off if they cut in half their profits as reported. The halving of reported earnings on our operating statements to get real earnings will not be enough in many instances. As Professor Machlup points out: "Corporate profits might disappear altogether if an adjustment for increased prices were made for all the current replacements out of reserves previously accumulated in a liquid form." These are things that we should be thinking about.

What About Our Records?

Our budget will be no better than our accurate sales records, records of employees' time; accounting and departmental records of supplies; operating expense records; materials, and inventories. All of the records, when properly prepared, form the very basis for the preparation of a budget of operations and a sales budget which we as management and sales managers can believe to be sound and practical. This matter of records in our companies should be approached soundly, resulting in not too many records and not too few records. There is a middle ground which I believe can be attained that is sound and practical.

Undoubtedly, we are now keeping some records that have outlived their usefulness and are still being kept because no one has taken the initiative to say: "Let's cut that out and devote that time to something more informative." It is an acknowledged fact that large industry re-examines its procedures every few years to get rid of the accumulation of "barnacle" records and to re-channel that productive time into gathering material that would be more helpful and informative.

Let's take a look at another phase of sales management:

What About A Budget?

The records we have been keeping of time, departmental expenses and materials are the fundamentals leading to the preparation of the budget, not only a budget of costs but one carried on to its natural budget of sales and expected profit. There is considerably more interest in budgeting in the printing and lithographing fields today than has ever existed in the past. We now recognize that a reasonably accurate budget is just as necessary in the guidance of our business for a resulting profit as it is for other industries, which have long ago used this fundamental tool for management decisions. To direct sales and salesmen properly, it is necessary for a sales manager to know more about budgeting and costs than he has ever known before.

Important Expenditures

Most of us think of expenditures as investments in equipment, that is, presses, composing room equipment, and bindery machines. These are rather obvious at times, especially if new things appear on the market, or if the old equipment obviously is wearing out.

An investment in management methods and counseling is as important as investment in equipment. Most of us would like to see something concrete as a result of a purchase: a folding machine, a press, or type. The fact that investments made in management methods and direction will far outlast a piece of equipment does not always occur to us. Such investments will give us valuable insight into our business: its financial structure, its pricing policy, its costs, where profits come from, the breakdown of sales into component parts, the regulation of departmental expenses and their control. Investments in management methods will enable us to develop a budgeting system that over the

period of years will give us a perspective of our business from a management point of view that is invaluable.

There are expenditures a sales manager directs and controls that are as important as paper and ink, although they are not always recognized as such in our industry.

Advertising of our respective businesses seems to have been pretty much like the cobbler's children who ran around barefoot. In the past decade, more and more of us became conscious of the fact that we could and should use advertising just as much as people to whom we sold it.

There are other expenditures logically directed by the sales manager that are also important and obviously are a part of the complete management picture. I refer to sales expenses in their entirety: traveling, entertainment, automobile, and other necessary expenses for sound operation.

You may have often heard the words from the sales managers and managers: "Business is still pretty good," or "It's too much work to put in all those new systems."

It is this accumulation of viewpoints many of us have that we should give more attention to if we are to operate successfully. There are always those people who are the "anti." They are "anti" changing anything in their business procedure. They are "anti" keeping accurate records or changing methods.

Let's be a little more "pro" in our management and sales management attitudes, and take hold of some of these problems and do something about them. The way to combat "anti-attitudes" is to develop a "pro-attitude" with constructive ideas.

Here are some ways in which we can become better sales managers and managers of our business:

1. Begin to accept or reject ideas on the basis of merit, not on the basis of labels like these: It's too much work. We don't need it. We're doing all right.

2. Criticize only after we have studied the problem, and thought it through.

3. Do more reading. How many people do any reading? Newspapers—yes; headlines—yes; sport page or comics—yes; but how many read the editorials or the trade papers? The lack of reading is tragic.

4. Do more thinking. Most people don't think because it's work, or at best they merely reshuffle their prejudices rather than think a matter through. As managers and sales managers of our businesses, we owe



ABOVE: Arthur A. Wetzel is a many-faceted man. In addition to being president of Wetzel Brothers, advertising printer and offset lithographer, Milwaukee, Wisconsin, Mr. Wetzel is chairman of the Printing Industry of America committee on business controls. He is most interesting speaker on printers' problems

it to ourselves, our employees, and our stockholders to do more thinking, and then translate decisions into action. Either accept or reject each idea after careful thought and dispose of it in a business-like way.

Most of us believe we are looking for security, but what we are really looking for is a *feeling of security*, because *actual security* does not exist. This feeling of security will be increased by having available the means and methods of management tools and information which will relieve many of our daily tensions and anxieties and the gratification of wishes.

Credits and Collections

This will become of increasing importance to all executives, in all lines of business, in the months ahead. Until comparatively recently,

little attention was paid to this subject, but if we are to see the signs and listen to Dun & Bradstreet, it is another duty of management to age accounts monthly and then delegate the responsibility for the follow-up of the slow accounts. The profits on a considerable number of orders can be quickly lost by the lack of attention by management to the credits and collections. Sales managers must be kept constantly informed of the approved list of customers who pay their invoices promptly.

Who in your organization approves a credit risk? Do you delegate the responsibility to your controller? A usual good procedure would be to check through him and then through the local credit association or Dun & Bradstreet. If the controller doesn't want to pass on this credit, it goes to the executive officer for decision whether or not credit should be extended.

A monthly sheet should be prepared which shows the current month along with two preceding months, which will give you a sound picture of your accounts receivable. This certainly should be available to the sales manager for review and reference.

Management and the Bank

Some of you may be thinking at this point that you have enough problems in your business today without adding the problem of trying to figure out how a banker's mind works. I am very sympathetic with that viewpoint, but I still feel that a better understanding of the banker's mind will help us and help him. There are some general points, however, on which management can improve its relationship with a banker and that certainly is a function of top management.

The importance of educating the banker in our position simply means that some time or other we may need help and such assistance will be more prompt and more understanding if he has previously been educated in the conditions surrounding our business. His education should include such facts as:

1. How we sell, what types of business we do, and with what types of customers.
2. What our production setup is; the type of equipment we have, its age, condition, and capacity.
3. Our personnel situation, particularly as to top management and supervision, also our labor picture.
4. Our earnings and our financial situation.

The more the banker understands our business, the more help he can be when we need him—whether we wish to borrow money from him or to get advice from him. It is most important for him to visit our place of business periodically. If we are frank with him as to the facts of our business, we will build up his confidence in us. Let him know the bad news as well as the good, but promptly. The banker is like a horse: he can get used to anything new and strange if given time to get accustomed to it.

He is no genius in all businesses. We should take his advice with some salt. If we do exactly what he tells us to do, it is doubtful whether we will make money. If we do precisely the opposite of what he tells us to do, we'll probably go broke. If we are sensible, we'll strike the middle course, somewhere between what we wish to do and what he tells us to do.

Here are ways to use your banker—to make him really work for his money. He has many contacts and many channels of information open to him which are yours for the asking. He may be of great help to you in the following fields: General economic information; credit information; how other firms are handling problems confronting you.

The importance of forward planning of the finances of a business cannot be overemphasized. Such planning is not an attribute of big business alone—it should and is being done by companies of all sizes.

To do financial planning it is necessary first to plan every important aspect of our business—sales, purchasing, production, equipment, and personnel. In other words, we must plan for every important factor in our operations before we are ready to do sound financial planning. That financial planning takes the form of:

1. A forecast of our operating statement.
2. Forecasting our future cash requirements.
3. Reducing the effects of these two forecasts to estimated future balance sheets.

To put it another way:

1. How much are we going to sell and at what price?
2. How much is it going to cost us to produce and ship that volume?

That is, in brief, an operating forecast of a budget.

What About Sales Management?

The entire field of sales management and the direction of sales is again becoming more important, and certainly is one of the more

important duties of management. You probably have been reading a great number of articles in the trade journals regarding the training of salesmen by the blue-chip corporations of this country. They are in the midst of their programs, using all the methods and tools of training which are available, including all the visual aids as well as written material.

Most printing companies are not large enough to carry out an ambitious program in its entirety. We can, however, give more attention to developing our company policy on prospects and accounts, compiling the necessary records and techniques for their proper analysis. We need to review and break loose from our wartime expense policies and bring these policies in line with normal procedure. The development of sound sales policies will always be an important part of management's duties.

Sales management might better be called human relations management because that is primarily what a sales manager is called upon to do. Consequently, he finds himself handicapped by the fact that the personalities involved prohibit the enforcement of any set of iron-clad rules. His work becomes a continuing and never-ending study and analysis of the two groups of individuals under his jurisdiction: one, personnel of his department; and two, their customers and prospects; or in other words, the men who sell and the men to be sold.

Regarding the men who sell, the sales manager must concern himself with their selection, their training, their working tools, the advertising to back them up, their reports to him, and their compensation. As for the men to be sold, primarily this becomes the problem of choosing the right man for the right account. In other words, merge personalities that harmonize rather than clash. Often this can only be done by trial and error. Many companies attempt to do this by roughly classifying their accounts into any of several groups. They may start by breaking the lists into geographical areas and choosing men who seem to fit big city accounts into this area, and those who seem to do better in rural areas to handle people in the surrounding territory.

Some printers have broken down their list by volume and they have a certain type of man calling on large accounts, and others on the smaller accounts which may need more personal help. Others often

have a man well versed in a particular industry confine his efforts to calling on the firms that fall in that category.

As sales managers, ask yourselves the twelve questions on "How Good Is Your Sales Management?" which are printed in the box on this page. It will help you point the way on what kind of job you are doing in your own company. If your answers to all questions are "Yes," then you are doing a pretty good job. If many of your answers are "No," you are not doing a good job of direction.

Delegation

Top executives in an organization are paid to think, to organize, to initiate, and to supervise. All of us know that, and we agree pretty gen-

erally that we should do more of it, but from force of habit, depending upon where we got our training (in the plant or in sales) we are very apt to take the tool away from the workmen and try to do it ourselves. There are sales managers who like selling so well they never manage, and controllers who are always busy with figures but never seem to get the perspective of the large picture.

This lack of ability to delegate certainly is a great waste in the printing industry, and surely is just as old-fashioned as the oldest platen press. Our failure to delegate responsibilities is usually a fear within ourselves. We are afraid to place confidence and trust in the men picked for the job. That's why we still keep the reins in our hands. If

we will recognize these problems and deal with them realistically, we will have half of our battle won.

The printing industry is wasting money, and a printing company is wasting money when a ten-thousand-dollars-a-year executive is fussing with things on a five-dollar level of expenditure. Let's put our trust in men to whom we delegate the job.

Guide to a Successful Future

In conclusion, then, these are the first functions of management. Close attention and careful follow-through on these primary problems will guide you to a successful future:

1. *Keep an eye on your profits!* But be sure that the profits you're watching are *realistic profits*.

2. *Weigh your costs on an accurate scale!* Don't base today's costs on tomorrow's inflated prices. Be sure your depreciation reserve is large enough to take care of the increased costs of replacements.

3. *Keep accurate, up-to-date records!* They are a true guide to your costs and profits, and they'll help you to analyze the future.

4. *Set up and maintain a budget!* The records you keep can form the basis of a working budget—a budget of sales, costs, and expected profit. And an over-all budget of this type can keep you on the right track toward continuing success.

5. *Don't be afraid to spend money on intangibles!* New systems, investments in management methods, and directions are even more important than a new press or camera. Don't take a negative attitude to changes in system and operation. Be *pro* in your thoughts and actions.

6. *Keep an eye on your credits!* Make friends with Mr. Dun and Mr. Bradstreet. Not taking an order is better than a job not paid for.

7. *Be friends with your banker!* Get to know him—get him to know you and your business. Make wise use of his resources. And remember, a blend of his counsel and your experience is a recipe that can mean extra profit.

8. *Give increased attention to sales management!* Sales are the bulwark of your business. Focus your attention on sales and prospects in setting up sound sales policies and sales training. It's an investment that pays big dividends.

9. *Don't hesitate to delegate!* Something is wrong if your management men are paid \$10,000, and lose themselves in work worth \$1.50 per hour. Surround yourself with efficient personnel and delegate the job to them.

How Good Is Your Sales Management?

1. Do you have sufficient time on hand to think ahead of the play so if a real problem comes up you can devote the time to it without feeling the pressure of other things?

YES NO

2. Do you thoroughly interview a prospective salesman—do you make an investigation of his abilities and character references, his patterned interview—with the added factor of being unhurried in your decision?

YES NO

3. Are you a good listener to your salesman even if you know what he will say?

YES NO

4. Do you have the ability to guard confidences and discount rumors?

YES NO

5. Are you able to review sales, sales reports, and other statistics in a realistic manner, giving your summary views without feeling the influence of a salesman's personality in your decision?

YES NO

6. Do your salesmen have a feeling of being part of a team instead of individuals operating individually?

YES NO

7. Are you able to organize your own work and give your salesmen an impression of a clean desk, well organized?

YES NO

8. Are you able to delegate those details which obviously should be delegated so you can keep your thinking on a \$10,000 a year level instead of a \$2.00 expenditure?

YES NO

9. Do you have a pride of accomplishment and have an equal pride in your sales team when quotas have been reached?

YES NO

10. Do you recognize that your behavior is extremely contagious, much more than you think; that you are continuously being watched?

YES NO

11. Do you have occasional "feet on the desk" talks with your salesmen and give credit where credit is due?

YES NO

12. Are you sensitive to other people—having the element of insight into their problems?

YES NO

Offset Department

By Charles J. King

Control of Tone Values

• "I TOLD him that I could not make a good plate with a positive like that, but he said that he would not make it over and I would have to use it. When he turned to head back to the darkroom I 'accidentally' dropped the positive and smashed it. The new positive was a good one."

All platemakers are not "lucky" enough to have their positives and negatives on glass, which can be accidentally dropped, nor would such a practice be conducive to good personnel relationships within a shop, but many a platemaker is called on to use transparencies which are not suitable for accurate tone reproduction. He is then expected to alter his exposure or development time to suit the positive or negative in order to give the proper tone rendition. In doing this he is likely to make a plate which will give trouble on the press.

One Way to Spend and Save

Since everyone who has anything to do with production in a modern shop lives in constant fear of cost sheets and the cost accountants, changing to a more elaborate method of producing transparencies would undoubtedly make the figures look bad for camera department, stripping room, or the color-correction department; but if corresponding or greater savings can be shown in press production and make-overs, there certainly should be no complaint and the quality and uniformity of the printed sheets will be improved. (Yes! I know that at times it is *absolutely* impossible to convince a cost department that these three hours' extra camera time and the extra amount of film or glass plates consumed had anything to do with pressroom production. Trade shops, too, have a hard time justifying higher plate costs simply by claiming that they will run better on the press than cheaper ones.)

Several months ago there was carried in these columns a descrip-

tion of the operation of the halftone process. In this series of articles it was shown that through the use of either the contact screen or the ruled screen dots were formed because more light fell on the part of the emulsion which corresponded to the center of the dot and the intensity of this light gradually diminished until there was not enough light reaching the emulsion in the intervening spaces to deposit any silver in these areas. Thus the density of the silver is greatest at the center of the dot and decreases gradually as the edge of the dot is approached.

Actually this variation is caused by the depth to which the light affects the emulsion and a magnified cross-section of a halftone dot resembles the cross-section of a mushroom. In discussing contact screens it was pointed out that although many attempts had been made to produce screens of this type, their use did not become commercially practical until high contrast emulsions and developers were introduced, and that such developers and emulsions were *required* for satisfactory results.

The Lithographic Technical Foundation in several of its recent publications has demonstrated how the fringe of gray or low density silver around the edges of the dots can be shown by the use of "dark-field illumination." Although the best way to apply the principle of dark-field illumination is through the use of a microscope with a special condensing lens which prevents any of the light from coming straight through the transparency, page 4 of Research Bulletin Number 15 describes an excellent way which can be used where a microscope with a dark-field illuminator is not available.

Light Source at Right Angle

Positives or negatives are ordinarily viewed with the light-source directly behind or at right angles to the transparency, but in this illus-

tration it is recommended that the light source be placed off to one side at a considerable distance so that the rays will strike the back of the film or plate at an angle of perhaps 30 degrees. In this way something approaching dark-field illumination can be obtained and the fringe on the dots can be seen through the use of a magnifier. For best results this magnifier should magnify the dots at least twelve to thirteen times their original size.

Soft Dots Sources of Trouble

It is generally recognized that it is this fringe which causes much of the variation in tone rendition and it is often assumed that the wider the fringe the more gradual the increase in density from the edge to the center of the dot. Such "soft-dot" negatives and positives are often demanded by dot-etchers and color correction artists, but for the platemaker and the pressmen they are nothing but sources of grief and trouble. (Note: A fringe on dots may not indicate a gradual increase in density from the edge to the center. Where the camera-operator is using the three-stop method with the ruled screen, it may indicate the portion of the exposure which was made through the largest stop. In such instances instead of the density increasing gradually it actually increases in steps.) When high-contrast film and developers are used the fringe can be made to be practically nonexistent, but in any camera negative or positive there is a definite increase in density from the edge to the center of the dot.

The LTF Research Bulletin Number 15 introduces the use of a continuous-tone gray-scale as a means of compensating for this gradation, and making it possible to reproduce tone values more accurately. It is also used as a guide in the development of deep-etch plates to make certain that development has been complete. This "Sensitivity Guide"

is thus intended as a means of controlling or compensating for the innumerable variables in platemaking. Although the Sensitivity Guide should be a help, there are several sources of trouble which the guide will not eliminate. To understand these sources properly, the problem must be studied on the basis of the principles involved in platemaking.

Concerning deep-etch platemaking, there has appeared an idea that there should be a relationship between the length of development time and tone values. Some operators seem to think that a plate should be developed until the tone values are correct, and when that point is reached the development should be stopped. In fact when the LTF first introduced a developer which was in a ready-to-use form and did not require adjustment for temperature, some operators refused to use it. They claimed that they were not able to control tone values as well with this new developer as they were able to do with the old. The same arguments had been used by some of these same operators against at least one of the proprietary deep-etch processes.

Actually there should be no such thing as controlling the tone values through development alone. Platemakers who attempt to do it are begging for trouble. Control of tones should come through exposure. If camera positives are used, there is some latitude of tone control permitted in the exposure time, and the less latitude there is, as far as the platemaker is concerned, the better the plate will be. This thinking is entirely contrary to the desires of most correction artists who like to do half the job and then depend on the platemaker to do the rest, or who like to stain portions which they want to receive less exposure and then expect the platemaker to make the job for them.

Sufficient Exposure Important

It is common practice, when color work is produced, for the lithographer to submit a proof and have it returned marked that there is too much of one color or another all over or in specific areas. Or the customer may want more color in certain areas than is shown on the proofs. Frequently little or no work is done on the positives except to dot-etch a local area or stain another portion. If it is a question of color all over the illustration, the platemaker is expected to make the correction entirely through exposure. Too often when the customer finally receives

the job he is disgusted for he finds that the very points which he criticized in the proof are present in the finished job. This is frequently true even when he has demanded a re-proofing before he okayed the job.



the printer's case

In the case lie bits of metal
Each a letter on its end;
Just a mass of scattered fragments,
Nothing there to comprehend.

But the printer deftly takes them,
Puts each letter in its place;
And the language of a nation
Comes forth from the printer's case.

Wondrous thoughts are framed and spoken
By the type at printer's call—
Words of love or hate or passion,
Cause a nation's rise or fall.

Words that stir up strife and conflict
Make men shed their brother's blood,
Words that point the way to heaven,
Tell the mighty love of God.

Men of might and men of valor,
Make the hist'ry of the race.
Good and bad deeds are recorded
By the type within the case.

Oh the power that here lies dormant!
Wondrous power no man can face
In those little bits of metal
Lying in the printer's case.

W. H. Richards

Under all conditions a plate should be given sufficient exposure to make it impossible to penetrate the stencil during development. If a platemaker is called on to reduce exposure to a point where there is any possibility of the stencil being penetrated even though development is continued to ten times the normal amount, he is taking a chance on spoiling the plate. On the other hand, when a platemaker is using a developer to which water must be added as room temperatures increase, there may be some danger of penetrating the stencil when the density of the developer is reduced too low. If excessive development time is the result of over-exposure, the addition of water to the developer to bring the developing time within reason is a dangerous practice.

Since the principal argument in favor of the use of the slower developer which requires adjustment has been that it was easier to control tone values, if tones are not to be controlled by development there is no reason for not using the faster developer which will not penetrate a correctly exposed stencil. Thus development can be prolonged until the operator is absolutely positive that every bit of gum coating is completely removed from the work areas and even the finest dots will not only show up on the plate but will actually print from the first sheet until there is no more grain left on the plate. (The above statement applies only to zinc. Since the developer itself will not react with aluminum, it is impossible to remove all of the coating without the use of some sort of counter-etch which will destroy the surface of the metal and the attached gum.)

Some platemakers at this point may feel like saying, "Yeah! That sounds fine in print, but what can we do about it? We never get anything but soft-dot positives. Our camera operators say that with the copy they get we are lucky to have positives as good as they are" or "Our artists don't know how to work with anything but real soft dots." Both of these excuses may be valid, but that is no reason why the platemaker should be made to suffer. Even if glass is being used instead of film it may well pay to go through the extra steps of making a contact negative and then a contact positive. If spoilage and complaints about quality are any problem, this extra cost can be quickly made up. In fact most jobs could be made by using the contact negative to make an albumin plate, and whether it be black-and-white or color, few purchasers of printing could notice the difference and the pressman would have no trouble running the job.

Ragged Dots Are Troublesome

One of the chief causes of trouble and dissatisfaction with the albumin jobs is ragged dot formation. This is caused primarily by soft-dot negatives. Another difficulty traceable to the same cause is images going blind because the platemaker was not able to give sufficient exposure to the plate without increasing tone values too much. (This is often obvious in line-and-halftone work where the line work has received more exposure than the halftone and the halftone areas go blind.) Fringed and soft dots are usually the basis of the reason why platemakers feel that

they must use flannel to complete development and alter the tones on the albumin plate, but the residual albumin which remains after the ink has been removed is one of the reasons why albumin plates tend to fill in on the press.

Merits of Contact Negatives

In making contact prints of half-tone transparencies the structure of the dot itself is changed. Instead of a gradual increase in density of the silver deposit in the dot from edge to center as in the case of a camera positive or negative, contact prints show a rapid increase in density from the edge and then little or no increase. This, however, depends to some extent on the character of the negative or positive from which the contact is made, and a soft-dot negative will yield a positive which can even be dot-etched to some extent.

A contact negative made from this positive which can be dot-etched will have almost uniform density from the center to the edge of each dot. Such a negative can be exposed just like a line negative and the effect of the relative humidity, dark reaction, coating sensitivity, variations in arc intensity, and many of the other besetting difficulties of the process are reduced to a point where great variations are necessary before trouble is encountered. A good cost system should show that a contact negative and an albumin plate will cost no more than a deep-etch plate from a camera positive.

If a deep-etch plate is required, perhaps because the edition is to run into hundreds of thousands, a contact positive made from the contact negative will permit variations in excess of 50 per cent without materially changing the tone relationships. Development can be extended to any time within reason with no fear of penetrating the stencil or of increasing the size of the dots. Stepped-up images either on albumin or deep-etched plates are more likely to be identical when contact transparencies are used, and when a customer marks up a proof for color corrections, those corrections should be made on the camera positive and a new contact positive made for further proofing and for making the press plate. This will eliminate many of the complaints that the proofs never look like the finished job.

Throughout this discussion reference has been made continually to the saving in press time. Mention was made in the case of albumin plates of the fact that the fringe on

the dots can account for images thickening and that the necessity of under-exposing can cause albumin images to go blind. In deep-etch plates the effects are not so obvious, but many authorities will concur that under-development has been the greatest single cause of plate failures. In addition to this, pressmen generally concede that just as they can expect the tones of an albumin plate to thicken as the run progresses so they can expect a deep-etch plate to run sharper.

In addition to this commonly encountered sharpening of the image, it is not unusual to find a pressman trying to run a plate which appears to go partially blind every time he touches a gum sponge to the work, or water marks in the form of droplets will appear to be partially blind over the work. Such phenomena have at least in some instances been found to be due to incomplete development. Such images can usually be rubbed up and made to take ink but the cost of going over a whole plate on the press can easily offset the cost of making a contact positive. Furthermore, rubbed-up images will usually break out again and the sheet pulled immediately after the pressman has worked on the plate will bear little resemblance to the ones pulled immediately before rubbing up. This, at least in part, accounts for the justifiable criticism leveled at offset whenever uniformity is mentioned. Uniformity is most important.

Examine All Transparencies

Plants which continually are having plate troubles and press delays caused by questionable plates may well take time to study the transparencies supplied to the platemaking department. If there is any question at all concerning the possibility of soft-dot positives or negatives being the cause of the trouble, make the contacts and over-expose slightly and in the case of deep-etch plates over-develop also. This should tell the story.

There will be some slight changes in tone relationships as successive contact positives and negatives are made but these can be compensated for in the camera and in the exposures given the film in the vacuum frame. At least the platemaker will have a reasonable assurance that the dots which he sees on his transparency will very closely approximate those he will reproduce on the plate; and the pressman will be able to look at a plate and feel certain that he will have dots of equal size throughout the run.

The Salesman's Corner

By Forrest Rundell

• JUST WHAT is the state of business these days insofar as printers are concerned? And what can we do about it? Concerning general business conditions, there are as many answers as there are professional politicians plus news commentators. Everyone who wants votes has a different viewpoint. And everyone who wants someone to read his stuff or listen to him has a different slant.

It is important to the printing salesman to know what is going on and what he must do to get his share of business. It most emphatically is not enough to say that the salesman must get out and sell harder than he has for years. He has already learned that. In some respects he has a different problem from that of other business men. And if he can find out where his problem differs he will be better able to deal with it. So at the risk of being slapped down the writer is going to stick his neck out and try to give a viewpoint useful for the salesman on the street.

It was in the office of the purchasing agent of one of our largest corporations that the writer got his inspiration. The purchasing agent had just finished going over a set of specifications ending with his usual admonition: "Price is of the essence." Then he added, "This may seem strange to you coming from such a large corporation as ours, but orders have gone out to watch the pennies all along the line. As a matter of fact, I don't know of any other large company that is not watching them as closely as we."

The writer thought this over, then when he went back with his quotation he asked the purchasing agent

to amplify his statement for the readers of THE INLAND PRINTER. He complied and here is his story in brief:

"You know that politicians and labor unions are pushing a philosophy of more pay to workers and lower prices to the public. And you know as well as I do that it won't work. The one thing we can do is cut down on the cost of our purchases whenever possible. So we get more competitive prices and we give out fewer jobs without estimate.

"Furthermore, we buy fewer extras. Say we have a printed piece scheduled for delivery the first of the following month. We have trouble in our own organization that delays the job and as a result are notified that delivery cannot be made on time unless we are willing to pay for overtime. During the war the overtime would probably have been okayed without question. But not now. We take delivery at the estimated price and suffer the delay.

"Likewise we watch our inventory. If we have an order for 100,000 of a certain form to be taken over a definite time we do not order shipments until we are nearly out. A few years ago we would have been afraid to let our stocks run down. We would not have been sure of getting the material when we needed it. But now we can get such good delivery that we have no need of tying up extra money in inventory. The whole effect is to cut down the cost of our supplies and to keep our funds fluid."

Flight to Anger Doesn't Help

So there you have it. We are up against a studied effort on the part of big buyers to bring prices down. Other buyer friends verified this purchasing agent's story in detail. More than one of these men added that out-of-town buying was increasing with them. (This is a big city problem.) Their organizations now are willing to take some of the inconvenience of out-of-town buying in order to make financial savings.

What to do? Obviously the thing to do is not to get mad. Getting mad at a situation he does not like brings a salesman nothing but trouble. The salesman is up against a definite buying policy and the sooner he can conform to it the sooner he will find more business flowing his way. As usual, when the salesman meets a tough problem he is better off to sit down and analyze the situation with his shop. Then when he has completed his survey he is ready to make an intelligent effort to meet the new buying conditions.

That's going too far!

A linguistic purist was editing a manuscript for publication for a large book publisher. The book dealt with Theodore Roosevelt and his trust-busting activities. The overzealous editor insisted on correcting each use of the phrase to "trust-bursting."

—By David T. Armstrong

* * * * *

If the salesman will really think over the events of the past few years he will realize that his industry has been on what can best be described as a protracted "binge." A tough word, maybe, but what would you call it? Printers made a lot of money during the war years. Prices went up, service went down. Customers paid overtime cheerfully for services they would not suggest now. Orders came in easily without the need of rendering exceptional service. Printers became too intoxicated with the prospect that lush business might stay on with us indefinitely. Plants were expanded, new machinery was bought, and printers set themselves to handle the increase they expected.

But let us listen to another purchasing agent of long experience. Said he, "The printing industry made a lot of money during wartime. I do not blame it for that. Everyone else was making money at the time and there was no reason why the printing industry should not get its share. But I do blame the industry for not preparing for conditions it must have known were coming. Other industries took times of prosperity to improve their methods, yet printing is still going along in the same old way. Photoengraving has not changed except that it costs more. Ditto electrotypers. Letterpress offers no new methods of typesetting; new presses are somewhat faster but this extra speed is neutralized by the extra overhead involved in running them."

And there you have it, the view of another purchasing agent who has been around a long time and knows what it is all about. And he added,

"It is peculiar but the only new ideas for saving money have come in from the outside of the industry. Certainly the Vari-typewriter and the electro-matic typewriter have come in the market as competitors of the conventional methods of typesetting."

And, as if to back up this statement, when the writer had to make a short trip out of town the next day he got a new example to show the way some printing is disappearing from the general market. He walked into the Grand Central Station and asked for a round-trip ticket to his destination. But instead of pulling a ticket out of the rack and stamping it, the young lady took a plain piece of cardboard from a pile, placed it in a small machine, and punched several keys. The machine made a noise like a cash register and out came a ticket with full information stamped on it dated and ready to hand to the conductor. No commercial printing was involved, the entire transaction had been taken away from the printing industry.

True, this is an isolated case, but it is an example of a trend. We have all seen customers doing work on multilith machines that we formerly did in our own plants. Some paper houses are even setting their price lists on the Vari-typewriter and having them run off by offset. The lesson for all of us is that while we have been riding high on our wave of prosperity, outside manufacturers have quietly sounded out the weaknesses in our methods and have taken full advantage of them. And as long as the printing industry fails to meet the demand for more economical production the opportunity will be wide open for the development of methods which will save money.

Mental Attitude Main Handicap

Getting over a binge is always a painful operation. In the process things always seem much worse than they are. Present business conditions would have seemed rosy if we had had them just before World War II. We are employing more men than we did at that time. Printers are better equipped with new machinery than they were then. Very little is wrong with business except our mental attitude. We are getting back to normal and our head hurts. As soon as we see things as they really are and go after the business in a business-like way we shall see that we are really well off.

As far as the Vari-typewriter and the electro-matic typewriter are concerned we unquestionably will have to figure them in our future plans.

The horse-truck owners did not care much for the first automobiles but the automobile builders went right along and made their product indispensable. Similarly if the Vari-typer and the electromagnetic typewriter represent a real improvement in typesetting they are almost sure to go on and take their rightful place.

Meanwhile, present drives among printing purchasers to knock down prices has two vulnerable points. In the first place, as long as printers price their work right and quote the right prices under all circumstances, customers cannot drive them below the legitimate level of profits. As long as printers refuse to sell at a loss they stand to make a profit. But, and this is important, if the customer wants *cheaper* printing, then his printer should plan it with him and then sell him what he needs at a price which will yield a legitimate profit. Doing cheaper printing and doing printing cheaper are two entirely different propositions. Let the fellow who wants to sell at a loss enjoy himself—he won't last long anyway. But if your competitor can really undersell you and still make a legitimate profit then it is only good business for your shop executives to find out what is wrong.

Offer Better Service

The other vulnerable point lies in the fact that not all companies have hard-boiled, well-informed purchasing agents who are adept at extracting the last penny from timid printers. And even when they have such men it often happens that the printing is for someone in the sales promotion department who will put up a fight to get what he wants even at a slightly higher expense. Printers still have some choice in avoiding the buyers who are trying to drive their prices down. It is true that they will often have to give something extra in the way of service to hold their higher-priced business. But after all it is simply good business to make your services worth more than the other fellow's.

So don't worry too much about the so-called depression. Business is better than before the war. Prices are higher and we may have to work out some way of giving our hard-boiled buyers the lower prices they want. But the salesman who offers his customer more in the way of service than his competitor has always been able to sell printing. And it is by being of more service to our customers that we will be able to work off our binge and get back to normal again.

DANISH SCIENTIST ANNOUNCES TRICOLORIMETER

•THE PHENOMENON called "color" is elusive, due to the different impressions colors make upon the senses and minds of different people. No two people receive exactly the same impressions from the same colors—even at the same instant. The naked eye is not a reliable basis for judging colors scientifically, and color-matching is usually difficult.

Bent Buchmann-Olsen, M.A., a combination of scientist and practical man, encountered this problem in textile research work. He determined to solve it and set to work testing the durability of colors when exposed to light. He soon discovered the need for an adequate instrument with which to determine the degree of fading. He tested an instrument intended for this purpose, but felt that its measurements did not coincide with the color-conception of the human eye, due to "misinterpretation" of colored light by the photo-cell used. The judgment of the human eye remains the final criterion as far as colors are concerned.

Mr. Buchmann-Olsen sought the special filters which, when properly combined, would make the photo-cell's reaction to colors practically that of the human eye. The curves shown in the charts will serve to illustrate this point. Chart I shows the ordinary behavior of the naked photo-cell; Chart II shows the reaction of the color-corrected photo-cell. The full line of Chart II represents the conception of the human eye and the dotted line that of the corrected photo-cell.

The Tricolorimeter is based on the three-color-resistiveness of the human eye. Thus, the apparatus has three filters and the resultant values after each measurement always are expressed in three figures.

There is a blue filter of a certain color value because the photo-cell reacts to blue light just as does the human eye. A yellow-green filter is composed of two halves, one mostly green and the other mostly yellow. The same composition holds for the red filter—half of which is orange.

The instrument resembles a small radio set; it is about 12 inches long, 8 inches high and about as deep. Inside are two 8-volt bulbs fed by a storage battery. The bulbs send two shafts of light through two small openings in the compartment holding the sample to be tested. The light reflected from the sample is then absorbed by a photo-cell on the opposite wall of the box through the

three filters mentioned. The filters are arranged to slide into position in front of the photo-cell. The resultant reaction is measured in the usual manner by a galvanometer.

In order to determine the zero point on the galvanometer scale, an

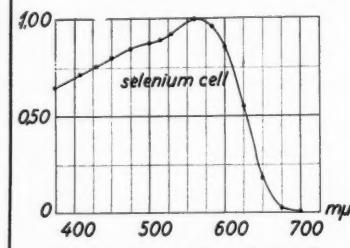


Figure 1. Ordinary bare photo-cell

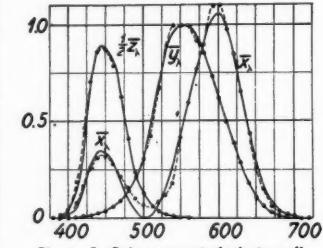


Figure 2. Color-corrected photo-cell

absolutely black object is placed in front of the photo-cell (usually a small tube painted dull black) and for comparative purposes a "pure white" object is next placed in front of the photo-cell.

The galvanometer is adjusted to react to the contrasting colors and make possible recognition of even the smallest differences in colors. While the "pure white" is usually obtained by using a surface of magnesium oxide, it is apt to discolor through the absorption of moisture. The Tricolorimeter uses a piece of tin plate covered with ordinary white enamel paint. While this tin plate isn't absolutely white, the lack of whiteness can be measured.

The Tricolorimeter is the final result of thirty-three preliminary experiments. A scientific paper, explaining the experiments in detail, will appear in the spring of 1950. Meanwhile, Danish industry is using the apparatus. A number of inkmakers and textile firms have tested the Tricolorimeter, with good results for themselves and their clients. The future of the machine is bright—once industry realizes that exact figures are better than interpretations which are based upon the naked eye.

By Steen Hinrichsen

THE PROOFROOM

By H. D. Bump

The editor of this department welcomes proofreading questions to be answered in this column, but personal replies cannot be made by mail

WOTTER, WOTTER

In view of the overmuchness of space *Proofroom* sometimes devotes to "simplified" spelling, don't you believe some of your readers might be interested in the enclosed?

"The enclosed" is the official report on the debate this spring in the British House of Commons on a spelling reform bill. We quote an excerpt:

Sir Alan Herbert (Oxford University): ". . . the writer said that he had been working for years on simplified spelling, and had corresponded with about fifty people all over the world, and that generally towards the end he found they were in mental homes. That is a very discouraging aspect of the matter. However, he said that the function of the printed or written word was to represent the spoken word. But . . . that is an over-simplification of the thing. The true function, surely, of the printed or written word is to convey meaning, and to convey the same meaning to as many people as possible. Take the word 'water,' which I personally pronounce 'wotter.' I think the hon. Member for Loughborough proposes to spell it 'uootur.' Some of the Cockneys leave out the *t* and say 'wa'er.' The Americans say 'iced wotter.' But how do the Scotsmen say it? Is there a Scotsman in the House who can tell us?"

Mr. Rankin (Glasgow, Tradeston): "We pronounce it 'whisky.'"

Sir A. Herbert: "Well, there are four different pronunciations for the word 'water.' When we see the word, we all know what it means, but if we spell it as all these different gentlemen pronounce it, chaos and confusion will be general and perpetual."

FODDER FOR ARGUMENT

We had a little discussion the other day about the clause "when *ate* is preceded by a single or triple consonant." Should it be written *consonant* or *consonants*?

This is a simple question. The clause should be rewritten: "When *ate* is preceded by one or more consonants," or "when *ate* is preceded either by a single consonant or by triple consonants." If you insist on

leaving it as is, then it's still *consonants*, to be consistent and sensible. Certainly more than one consonant is involved. A triple consonant, indeed!

It is our theory (and two-bits you share it with us) that such involvements as the one you propound above are not good writing. When we get lost in a labyrinth of words, we hack our way out and start over again with a fresh supply. Not being able to do so is one of the frustrations of a proofreading career. But we can make silent remonstration through our querying. And we do.

Half a Century Ago in the Proofroom

I recently set a poster in which was written the line "Kansas' Most Popular Orator." In setting this line I put in "Kansas's." It looks awkward, but is it not correct? I find that the majority of newspapers in this section use only the apostrophe after the *s* when the proper name ends with *s*.

"Kansas's" is the only reasonable form for the possessive, although the other form is often used. The word without the additional *s* leaves part of the sense unexpressed, and thus is unreasonable. To those who use the right form it does not look awkward, for what is right is beautiful, and real beauty never looks awkward. Much has been written about cacophonous hissing in English produced through many contiguous sibilants, but is mainly pure nonsense. The editor of this department believes, not in pure nonsense, but in pure reason, and, so believing, can never be induced to sanction regular omission of part of the sense from the representation or the pronouncing of a possessive noun.—*F. Horace Teall*

PROGRAM NOTES

Your help with the following questions will be greatly appreciated:

1. In programs, what is the accepted style as to caps, caps and lower case, caps and small caps, and italics?

2. In cap and lower-case headings, is the second word in a hyphenated word ever capitalized?

3. When is it correct to use "Miss" or "Mr." with a name?

1. Titles of songs and short musical selections are usually set in roman quoted; operas and oratorios are italicized. Selections known only by opus or key are set in roman caps and lower case, not quoted. Put the director's name in caps and small caps, "director" in italics. This is a matter of style, and the type face or faces selected for the work should be considered when specifying whether italic, roman, caps or lower case.

2. The second word in a hyphenated compound may be capitalized when it is a noun: Fourteen-Year-Olds Visit Chicago—Twentieth-Century Progress. Do not capitalize when other than noun or proper adjective: The Lives of Well-known Authors; Geography of Two-thirds of the World. Do not use caps when the hyphenated word is considered one word and not a compound: Co-operation; Self-restraint.

3. You are leading me off into Emily Post's pastures. This would depend entirely on the type of printing concerned. We say *John D. Smith* the first time the name is mentioned (or *Bertha Smith*), then it's *Mr. Smith* and *Miss Smith* throughout the copy. (We have been known to refer to him as "Smith" throughout, but certainly we wouldn't do that to a lady.)

FLOWERS THAT BLOOM

I must object to the unreasoning convention that it is correct to place quotation marks outside the period or comma even if the period or comma belongs not to the quotation but to the statement as a whole. It would be consistent with this style of illogical punctuation to place the second curve of a parenthesis outside the period at the end of a sentence, thus: "Bring in little ones (period, comma); leave big ones outside (colon, semicolon.)"

Now consider this sentence: *H.D.B.* says, "Bring in the little ones"; but he also says, "leave the big ones outside."

Why is the semicolon outside, whereas the period is inside, the quotation mark? Your answer is because to place them consistently would spoil the appearance. My answer is: because these matters are not given the consideration they deserve.

The marks of punctuation should be placed according to the sense, despite the introduction of quotation signs, which are merely signs that the words so designated are those of another. Quotation signs should have no more influence on the marks of punctuation than the flowers that bloom in the Spring.

You wouldn't have me abandon typographic tradition merely for the sake of logic, would you? It seems to me that the final judgment depends upon whether one is a pedant or a printer—logic or looks.

May we say that we (I, personally) agree with your very readable letter in its entirety. But printing style concerns itself with appearance—not sense. To me, nothing despoils a printed page as much as a period following quotes. A semicolon that is involved with quotes is no great beauty one way or another. Perhaps we could settle these questions of punctuation (which were raging in *The Proofroom* fifty years ago) by making type characters with the period and quotes (and so on) in direct vertical alignment.

NOT IMPOSSIBLE HE SAYS

A compositor raised the question: "Since the plural of a letter or figure is formed by the use of 's, as *A* has the plural *A's*; and *8* has the plural *8's*; how would you form the possessive singular, and then the possessive plural?" This is not an impossible situation nor a purely academic question because a typographer might want to refer to "the *A*'s serifs."

No matter how you handle the singular and plural possessives, it is going to be up to the writer to unveil the sense in which they are used.

The possessive case of plural nouns ending in *s* is formed by adding the apostrophe alone, so if we regard *A* as the noun in this case, we would have *A's* as plural possessive. It would also be the singular possessive. There is a tendency (to be encouraged in this example) to omit the apostrophe with plurals, so *A's* might be justified or *As'* (possessive) or even *As* (plain plural).

Do you agree, or shall we waltz around again? I would instruct the typographer to set "the serifs of all *A*'s in the series." *A*'s certainly could louse up the appearance of a page that was otherwise handsome.

WEDDING EXPERTS PLEASE NOTE

I have a question. On wedding invitations that have an oval space for initials, whose initials are printed there? And why?

You do indeed have a question—particularly that "And why?" We are happy to turn it over to our readers, hoping that some of them may have had more experience in getting married than we have had (once, at City Hall, plenty of people there without inviting more, though you get fewer presents).

We asked Chicago's outstanding authority on wedding stationery what initials to put on a wedding invitation and were informed that said stationers had never heard tell of such, with a polite sneer which led us to believe that such initials are strictly *hoi polloi* stuff. Any opinions on this matter? All we can conceive is a tender (and confusing) interweaving of his and her monograms.

ACC'T NO. AND CO-OP ASS'N

In setting the type for a ledger sheet box head the question arose as to the correct punctuation of *Acc't No.* I maintain that no period is required after *Acc't* but one is needed after *No.* My reason for this is that *Acc't* is a contraction, the apostrophe designating the letters omitted, making it a complete word, while *No.* is definitely an

abbreviation of *Number*. Contrary opinion was that the period was required after *Acc't* because it was an abbreviation, which I believe is wrong; and that the period should be either used both places or omitted both places.

Later, the same question came up in different form—*Blank Coop Ass'n*. The word "Co-op" has always bothered me. Being a short form of *Co-operative* (which I believe is correct either with or without the hyphen) I suppose that either *Co-op* or *Coop* would be right, but without the hyphen, it doesn't look like anything but "coop" (chick variety). What is the preferred form?

Being a contraction of *Association*, is "*Ass'n*" without a period correct?

We are mildly psychotic about abbreviations and contractions, necessary evils that they are. If you must use them, we are pleased to line up on your side of the argument: *Acc't No.* is correct. *Acc't.* is very wrong—so is *No* without the period. *Ass'n* is correct.

Let's put a hyphen in *Co-op*. *Coop* is misleading. It does suggest a home for chickens. *Webster* ignores *coop*; favors *co-op*; notes it with a hyphen and an umlaut over the second o.

LIKE MAGIC

What suggestions do you offer for double compound words? For example, our copy said, *such magic carpet-like transportation*. *Magic carpetlike* and "*magic carpet*"-like were suggested but none of these seems correct. The words *magic* and *carpet* need to be tied together somehow, but I do not like doing it with quotes.

"Like" should be joined to the word without use of a hyphen (unless the word ends in *l*—cowl-like, owl-like). So that leaves you with *magic-carpetlike* transportation, which is correct if awkward. I'd prefer the copy without the "like." Couldn't you say "*magic carpet*" transportation?

The Tealls, father and son, were recognized authorities on the art of using the hyphens. Edward Teall remarks in his book "*Meet Mr. Hyphen*": "My father specialized in the field of the compound word. We of his household may be said to have lived on hyphens. We did this figuratively, in that we heard them much discussed; literally, in that they translated into food, shelter, clothing, and recreation, since they furnished the head of the house with remunerative employment."

This is irrelevant (but interesting, we hope). His pertinent message from that book: "Strive for consistency—but never let a formal rule stand in the way of sure and easy reading of what you write or print." Ad writers should have to set their own copy.



In the last half of the eighth century, probably about 782, the scribes at the Monastery of St. Martin, Tours, France, were cautioned in this manner:

"Here let the scribes beware of making mistakes through haste. Let them distinguish the proper sense by colons and commas, and let them set down the points, each one in its due place, and let not him who reads the words to them either read falsely or pause suddenly."

—From *Books and Their Makers During the Middle Ages*, by George Haven Putnam.

Use This Sensible and Profitable Method In Your Selection of Better Employes

By IRA B. CROSS, Jr.*

• A PRESS operator in a large commercial printing plant recently was so drunk that all the offset runs on his shift had to be done over again at considerable expense to the company. The man's psychological test results (all employes were tested before hiring) were fine. The binge was marked off as a rare indiscretion, and the case was pigeonholed. Two weeks later, the same press operator, drunk as a lord, dropped a tool into a running press and ruined some valuable plates. Firing him didn't answer the basic question: What was wrong with the company's hiring procedure that it didn't catch this alcoholic tendency?

Does your interview for applicants unveil such hobbies as betting on the horses? Or wanderlust on the part of a bright young man who thanks you and bids you adieu as soon as he is expensively trained as a salesman? Can you foresee carelessness with estimates or materials? Will that pleasant applicant turn into a neurotic grouch whose sourness is contagious? Does that alert young woman reveal her favorite pastime of gossip and trouble-making in her intelligent answers to your questions?

Some plants use aptitude tests, some use other screening devices, some merely ask about previous experience. Some—the smaller plants, particularly—accept an applicant at face value and give him a trial. Since labor costs usually make up the biggest single item on the final invoice to the customer, it is of vital importance that printing plants choose their shop and supervisory personnel wisely if they wish to have an edge on their competitors. The same holds true for office and "outside" men, who can make or break a printer's relations with his customers.

* Mr. Cross, who holds a master's degree in business administration from Harvard School of Business, is actively engaged in problems of personnel through his work as a management consultant with Robert N. McMurry & Company, Chicago, which numbers among its clients several newspaper and commercial printing plants in the Middle-West.

Does your hiring procedure get results? Cut biggest item of expense to most plants by wise selection of personnel. Here's a good way to do it

In a sound selection program for printers, there are two important points to remember: 1. The person doing the hiring must know what *facts to obtain from and about* the applicant; and 2. He must understand *how to evaluate* these facts after he gets them.

If these two points are covered fully in all dealings with applicants, the resultant work force, satisfied with their jobs, will possess the most important elements of printing success—accuracy and dependability.

Too many printers consider only the basic skills, intelligence, and experience of a job-seeker. Suppose an applicant *can* do the technical part

of his job. The important question is: *Will* he do it? The difference between what he *can* do and what he *will* do may be tremendous. Find out the basic character traits and motivations—whether the applicants are inherently self-reliant, dependable, conscientious, persevering, as well as equipped with good judgment (or good common sense), and whether they have that "something" inside of them which leads them to stay on the job and handle it well.

Along with his basic skills, the basic qualities of an applicant can be evaluated *in advance* through the step-by-step employe-selection program which is set forth below.

1. Know What You Need

It is impossible to select the right employes unless you know the specific requirements of the jobs in your organization. Technical qualifications are usually fairly clear. Foremen in the pressroom, composing room, bindery, and so on, know exactly what duties are entailed in the various jobs, although they may not know *how to evaluate* the applicants sent in by the union, or those who come in because of the recruiting done by the company.

In office and sales jobs, requirements are well known, as a rule, but the varieties of experience cited by applicants are more difficult to evaluate. Would a young secretary, having worked for a grocery chain, be accurate enough to work for a printer? Would a salesman who had been selling shoes in a store do well at selling printing—where creative imagination is required?

Take a hard look at the jobs in *your own plant*; note the important factors of each. Then you will know what equipment each employe must bring along with him in the way of muscles, brains, and experience in order to be able to handle a particular job successfully.

But that is not enough. You also must know what *will do* qualities are needed. For bookkeepers, as an example, the habit of sticking with a job until the bitter end, until the very last cent is found and the books are correctly balanced, is vital. Will the applicant do that?



An available but not easily recognized species

In layout or markup men, knowledge of type faces is a necessity but the men must also be resourceful, creative, and have a talent for art. Bank men must not only know where all set copy is, but they must be dependable. Everyone leans on the bank man to locate the metal for any part of any job, large or small. He must have a flair for organization, so that he can put his hands on set copy at any moment.

On some jobs in a printing plant, leadership is important. A monotype operator needn't be a leader to operate his machine successfully, but some proofroom people must be able to keep the department running smoothly, and many office people such as estimators, chief salesmen, office managers—all in responsible jobs—must be able to win the confidence and respect of the people who work with them.

2. Screen Out Obviously Unfit

Applicants come from the union, from advertisements, through present employees, or from other recruiting efforts. Do a good job of recruiting when you have openings. All too often the press of other business interferes with getting a good flow of applicants into the shop, so the employer is faced with two or three broken-down job hunters among whom he must choose because he has a big job that must be finished. The result—a mediocre or poor employee who establishes seniority and can't be eliminated without a lot of headaches. Get the word out through all possible channels that you are looking for men. Many of those who come in will be obviously unfit: those who haven't had a bath in a month, those who clearly are alcoholics, those who are sloppy and unkempt. Waste no time on these, no matter how good they profess to be.

These screening standards are obvious, but some good printing establishments add others. One of the first questions a Cleveland printer asks an applicant is where he lives. Then he checks to make certain that the address as given is correct and that it is *permanent*. Some sad experiences taught him to do this.

In one instance, he hired an office boy. At the end of the first day the petty cash box was missing, and so was the boy. Upon investigation, it was found that the boy had given a transient hotel address—and had already left town.

On another occasion, he hired two men for the bindery. They used the same locker, and when one returned from lunch his new leather jacket was missing. The other man denied

seeing it. It was later discovered that the second man had given a fictitious address, and for the past week had been sleeping in the park. There was little doubt as to the once-mysterious fate of the new and warm leather jacket.

Addresses have been found useful in other ways. One printer in Chicago eliminates any applicant who needs more than three-quarters of an hour to get from home to work. He has discovered that people who have longer journeys to work are absent a good deal and soon quit.

the other hand, one young lady hired as a bookkeeper was bright as a dollar, but she was too intelligent for this routine job and quickly grew bored. She now is doing very well as a junior accountant. So use an intelligence test to get a good idea of the mental ability you are hiring.

(Caution: It is virtually impossible to gauge a person's intellect by just talking to him. Many people who are not very smart are good talkers, while some people who are very intelligent are not at all glib. They think so much faster than they talk that they may stumble around for words to express their ideas, thus falsely appearing stupid.)

4. Give An Intelligence Test

The quickest and best way to measure intelligence is to use a simple test of mental ability, such as the SRA non-verbal form. The test is easy to use; the directions are simple to follow; the test takes only ten minutes to give; and the results are revealing. Another advantage is that the test is easily scored. More like a game than an examination, the SRA test is scientifically reliable, when properly interpreted.

Scores used to screen out applicants who are too smart or not smart enough must be set in terms of the particular job in the particular company. Scores used by someone else may not fit the particular situation, and the wrong people are rejected.

A Detroit printer recently had a robbery that looked like an inside job. Investigation disclosed that one of the porters and one truck driver had police records. On their applications the time they had spent in jail had been nicely covered up by extending the dates on some of their jobs. One of the men had been convicted of robbery, and two of his previous employers reported that he had left under some suspicion, but that nothing had been proved.

5. Check Applicant's History

Occurrences of this kind may be infrequent, but once is more than enough. Do not accept an applicant's story at face value. When a person applies for a job he has a natural tendency to present himself in the best possible light. He wants a job, so he "slants" his story favorably. Unpleasant aspects of his background are not mentioned; unpleasant personality and character traits are restrained.

A man hired for a pressman's job impressed the foreman as a good, reliable man. Within one week, however, the foreman noticed waste material piled up all over the place.

Money Lost

Poor employee selection costs money in terms of:

- ★ Wasted recruiting and selection efforts
- ★ Wasted training costs
- ★ Extra spoilage
- ★ Extra supervision
- ★ Lost production
- ★ Lost customer goodwill
- ★ Poor morale

For best results, screening standards should be *tailored* to the organization, and the standards must be *directly related* to the job performance and the job success.

3. Use An Application

If you feel that an applicant may be qualified, give him an application to fill out. If the word "application" rubs anyone the wrong way, call the form a "Service Record," but whatever you call it, be sure to get it. A standard form is adequate for most printing companies. Of course, for some of the more responsible positions, it may be necessary to use a more detailed form.

It is important that the application be filled out *completely*. Then it should be examined carefully. Has he *actually* had all the experience needed on your job? What about his schooling? How much money has he been making? Is that more than you can pay him? How long did he stay on his jobs? Why did he leave? Do his reasons make sense or is he just drifting? All this information is most valuable in later steps of the program.

Many an applicant looks good until the employer discovers that even simple instructions puzzle him. On

Investigation showed that the new worker had never really been a pressman; he was a feeder on his previous job. Hiring him cost the company about \$1,000.

The best possible sources of information about an applicant are his previous employers. They know how long and how hard he worked for them; how responsible or careless he is. The important angle, therefore, is to know *what* questions to ask them, and *how* to ask those questions. The most efficient way is by telephone. Employers will tell you things about a former employee in a phone conversation that they would never put in writing. On the application you will find the name of his supervisor on his last job. That's the fellow to call. A special telephone check form showing the special points to be covered has been developed and, if followed, will get all the important information.

Make at Least Two Checks

It is important to make telephone checks with at least two previous employers. Otherwise an employer may find himself in the spot that one printer in Chicago did. He checked on a foundry lock-up man and got a terrible story. According to the former boss, there was nothing good about the applicant. He was turned away. Later the printer discovered, to his chagrin, that the lock-up man was one of the best in the city, but that former boss had been so angry when the man quit that he swore he would make it difficult for him to get another job. Give a fellow a fair chance by letting him tell you his side of the story, unless all reports on him are bad.

Until now the employer has been primarily concerned with screening out the obviously unfit applicants and with evaluating what the applicants *can* do. He knows that the applicant for an estimator's job has had lots of experience and knows the ropes. But *will* he be on the job every day? *Will* he work conscientiously, keep customers and his employer happy? *Will* he work harmoniously with the foreman?

These facts can be uncovered in one of two ways: by hiring him and learning from experience (which is, after all, the hard way of doing it), or by using the patterned interview, which is simple and certainly a lot cheaper than hiring him and finding it a mistake.

The patterned interview gives leading questions to ask and the points to look for in the answers. It is based on the assumption that an examination of what a man *has done*

in the past, how he has acted, how he has performed under similar conditions on previous jobs will reveal his basic habits. When you uncover these basic habit patterns, it is easy to predict what the man *will do* on your job. The patterned interview form simplifies the process of getting the right facts. It covers his

whether he gets along with people, whether he has adult judgment (and doesn't go in for boyish pranks on the job), whether he is sensible about drinking, and whether he accepts responsibilities.

The patterned interview is the key step to the whole procedure. It permits the employer to evaluate accurately what an applicant *will* do. Forms for the entire procedure have been developed by the McMurry company as an aid in securing a clear picture of what the applicant can do and will do. If he shows a pattern of mature living, at work and at home, obviously it is desirable to hire such a person.

6. Making the Decision

With all these facts assembled (with practice, it can be done in thirty minutes average for every promising applicant), the rest is simple. All the employer then does is match the applicant and the job for which he is being considered. If they fit together, he should be hired.

Whether the applicant *can* do the job is answered by the information on the application, from the test, telephone checks, and interview.

Whether the applicant *will* do the job is answered by the evaluation of the information derived from the interview. Applicants, after evaluation, can be divided into four general groups: those very well-qualified; those well qualified but with minor weaknesses; those on the borderline; and those unqualified. In a tight labor market a printer may have to hire borderline cases, but in that case any weak spots that show up in their work will come as no surprise. In good labor markets, employers may restrict their hiring to well qualified and very well qualified employees.

That is all there is to a sound selection program. Occasionally, employers need help in evaluating men for comparatively important jobs, but for the mill-run jobs in a printing establishment, by using the correct forms and following the correct procedure, every employer can do a good job himself on his own premises, the small printer as easily and as accurately as the personnel department of a big plant.

Of course, while selection is the biggest part of the answer to labor turnover and labor inefficiency, it isn't the whole answer. Printers still have to treat the employees properly, once they are on the payroll. But a sound selection program is the essential first step in getting the wherewithal to start building up a stable, productive, and satisfied group of employees.



work history, his schooling, his early family background, his present domestic and social situation, his financial situation, and his health record.

Most employment interviews fail to bring out full information on these important matters; the information cannot be evaluated correctly; and the interviewer's prejudices are not considered. Many people have a mental picture of what a salesman, office manager, secretary, or pressman should look like, and they are influenced by whether or not the applicant fits perfectly into that exact picture.

Avoiding Snap Judgment

The patterned interview avoids these pitfalls. By helping the interviewer get *complete* information on the applicant, and in giving him a yardstick with which to evaluate this information, the patterned interview makes it possible for an employer to judge accurately such matters as whether the applicant has job stability, whether he's reliable,



By Frank McCaffrey

BIG PRINTING

A quick glance at the topography and statistics of this strategic territory brings out reasons for its magnetic pull: an abundance of natural resources, a year-round invigorating climate, productive soil, potential hydro-electric power, as well as overwhelming scenic lure.

Here are two spectacular examples of basic resources located in this Western empire. *One river, the Columbia, cutting through the state of Washington, possesses forty per cent of the potential hydro-electric horse power of the entire United States!* Some fifteen hundred miles southward, the great oil fields of Southern California produced 333,102,000 barrels of crude petroleum (preliminary figures) in 1947! The recent war emphasized the warning that our national security, as well as our economic growth and stability are tied into hydro-electric development—water power. And, too, at least up to this moment of inventive-

ness, air power and mass army and fleet mobility are dependent upon fabulous petroleum resources and refineries.

The vast West Coast development of these two basic powers is a principal factor in the extension and relocation of many great national industries or operations. Railroads carry the fast passenger trains and heavy freights across the Cascade Mountains by electric power. The sleek-lined transcontinental trains speed across plain and mountain powered by giant Diesels. Hydro-electric generation makes possible operation of mammoth aluminum and magnesium plants, supplying light metals for airplane manufacture and many new products.

The point of emphasizing these West Coast resources is simply to note that population can only settle and increase where there are raw materials and natural advantages to make possible industry, trade, and

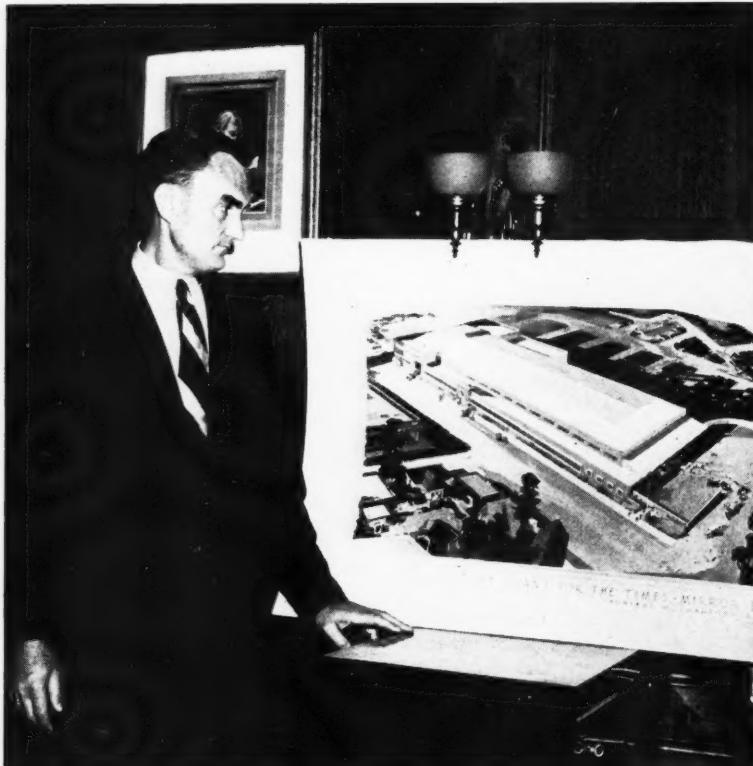
Carl Schmidt, key executive of the noted Schmidt Lithograph plant on West Coast

• IT'S A GOOD bet that you're interested in what's ahead for your business or your job.

Before and after World War II some of the most gifted guessers have been shuffling the economic cards, undecided whether or not to deal themselves a hand of solitaire or buck a stiff game with both Uncertainty and Hope showing high cards.

In making up your mind several facts stand out. First, contrary to predictions the postwar era so far has brought forth neither a zooming boom nor a crushing panic. We're still riding in a car with most of the prewar shapes and gadgets. We're still printing from cold or hot types with the same over-all procedures and results. Our twentieth century styles and methods evidently have not yet revamped our daily living.

One fact looms up in the present day picture. America still has areas of opportunity—there is still "new country." That fact is sharply focused on the amazing virility and growth of the West Coast. This is particularly true in the areas of Los Angeles and San Francisco. More definitely those two areas are singular accents on a larger area comprising an empire of eleven Western States: California, Arizona, New Mexico, Colorado, Wyoming, Utah, Nevada, Montana, Idaho, Oregon, and Washington.



Harrison Chandler views plans for new telephone directory plant for TIMES-MIRROR Press

WAY OUT WEST

commerce to support such settlement and growth. Another glance at this Western empire (you can do so through the pictures and statistical tables of countless books and periodicals) shows rugged country that can't be whipped into productivity with soft muscles.

Still Room for Initiative

We easily get into the habit of indulging or of engulfing ourselves with any and every sort of emotional palliative or even psychiatry, to explain success or justify failure in everyday living. Good times, bad times, world conditions, panics, ideologies, and what not are blamed for unfortunate or unsatisfactory conditions. And yet the whole success of this country must be measured, as it always has been measured, by the willingness and the initiative of men to attempt extraordinary projects. You and I must be willing to take chances. Even those among us

today who so hopefully look to the "do-gooders" for security and Utopia, actually are merely wishful gamblers. They're gambling something real for something promised. This isn't a preachment. I'm merely reporting that in looking over Big Printing in the West I've seen close up results of men giving the best that's in them. I've seen new buildings, new plants, and new machines, being erected and installed because the men—the management—at heart are *builders*. I honestly don't believe that prospective money profit alone could ever justify the expenditure of nerve force and the sacrifice of physical well-being that are a part today of getting things done.

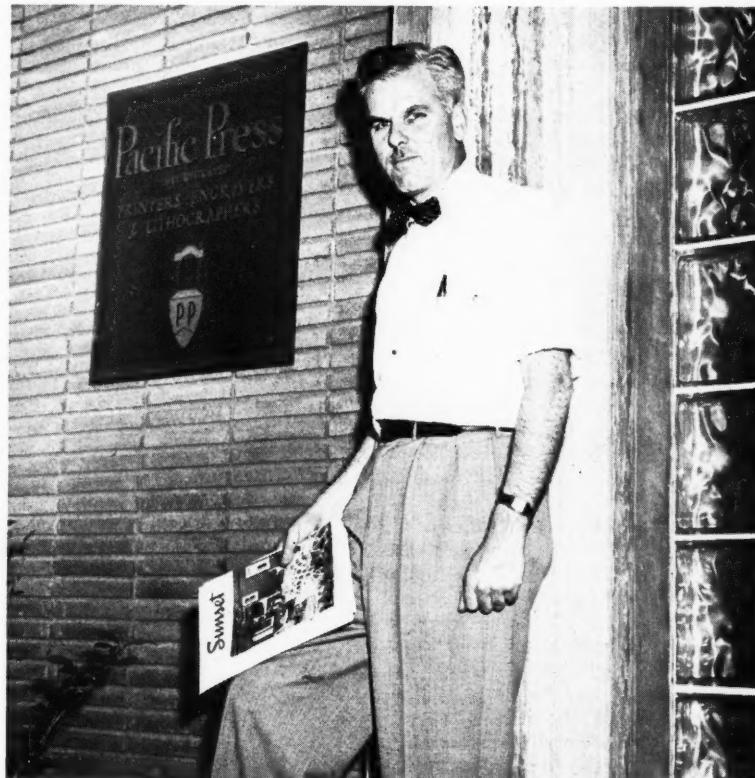
Probably it is simpler to say that right decisions make good conditions—and wrong decisions make bad conditions. Wrong decisions by a man can wreck a business, and wrong decisions by a people can wreck a nation.

Now To Be Specific

Our first stop will be the *Times-Mirror* Press in Los Angeles. The problems this plant faces in doing a big job are problems relative to the smallest shop in town. Competitive big business is relative to competitive little business. Disappointment in the loss of a "pet account" can be as keen in a big plant as in a small shop. It takes people to produce printing: people to plan, people to work. People design machines and build them. It takes people to operate machines successfully. And in times of uncertainty it takes people with unfaltering vision to see the road ahead far enough to make decisions to build new buildings and to buy bigger machinery. This is the history of the *Times-Mirror* Press. It's the history of other large plants in California. To win out in the West today takes the same formula as it did when, in 1882, Harrison Gray Otis became editor of the *Los Angeles Daily Times*. At that time Harrison, forty-two years of age, had a rating of Lieutenant-Colonel, and Civil War citations for "gallant and meritorious services."

Today the *Times-Mirror* Company comprises two daily newspapers, a commercial printing plant and a television station, and part-ownership of a paper mill at Oregon City. Aside from its paper mill affiliation, the company employs some 2,300 people. Of particular interest to printers should be the fact that one of the forerunners of this successful organization was a little print shop started in 1873. Jesse Yarnell and T. J. Caystile, the proprietors, distributed a dodger called *The Weekly Mirror*, primarily to attract printing orders, and incidentally to publicize Los Angeles commercially. Whether or not that was the beginning of the promotion job to "expand" Los Angeles, the work has continued brilliantly. If you're a stranger driving through Los Angeles, you'll need a sense of humor to discover just where the city limits begin and end. The city blankets more than four hundred and fifty square miles, and Los Angeles county covers more than four thousand square miles! One of the standard gags in vaudeville was the crack about "entering the city limits of Los Angeles just after you crossed the Missouri River!"

But the basis of this article was not to be printing history but rather an indicative review of some big printing being done today on the West Coast. The *Times-Mirror* Press handles one outstanding job that



General Manager Baron of Pacific Press, the Pacific Coast printer of *TIME* and *LIFE*



The Schmidt plant is producing a million Chesterfield wrappers per day—by letterpress

is a really big order—the production of the telephone directories for the city and surrounding area of Los Angeles. This task has expanded to such staggering proportions that a new building of 109,000 square feet is just being completed to handle the mechanical production that is entailed in the job.

Besides the classified section of 1,700 pages, there are nearly 21,000 pages, issued in five books and staggered over a nine-month period of each year. The editions total some four million books. One of the presses used in the production handles 256 pages at a time. Besides the five books, daily changes and directories are printed, requiring a battery of smaller presses. Tons of special steel chases hold the pages ready for constant revision which is necessary and for press production of new directories.

No Time for Storage

Time and accuracy are two important factors in this big job, requiring alert know-how and highly coordinated effort to keep typesetting, proofreading, printing, and binding flowing smoothly. This work is handled so skillfully, however, that delivery is continuous with mechanical production. There is no time for "warehousing"—like Ol' Man River, the books just keep rolling along!

The *Times-Mirror* Press maintains a progressive employee-training program. One feature especially interesting is that of having apprentices and new employees spend sufficient time in each department to become familiarized with its general

function in relation to the plant's whole operation. This close-up view of his fellow craftsmen's procedure results in closer co-ordination of production and establishes better team spirit.

Three brothers head the *Times-Mirror* Company. Norman Chandler is publisher of the *Times*, and president of the *Times-Mirror* Company. Philip Chandler is the vice-president and general manager of the newspaper divisions, and Harrison Chandler is the vice-president in charge of the *Times-Mirror* Press.

It doesn't take a long conversation with Harrison Chandler to discover his deep interest in the progress and well-being of the men and women working in the plant.

He summed up the company's policy in this way, "We're all working for our customers. It's up to each of us to do such a fine job individually that *Times-Mirror* quality is the plant's best salesman. It takes the efforts of every one of us to do that kind of work and keep promises to customers. In this team everyone in the plant is important—from sales to delivery."

To my question of what's ahead, he replied, "No one can guarantee the future. It's up to us to do the best we can each day. After all, that's probably the surest way to guarantee a good future."

When the publishers of *Life* and *Time* magazines decided to print on the West Coast, the Pacific Press in Los Angeles began a new chapter of printing prestige for this end of the nation. This decision also was tangible indication that population had

reached an important figure in the Western area. The coming of *Life* and *Time* to the West Coast no doubt puts the question in the minds of the other national publications of great circulation, as to just how big must circulation grow to make regional production and distribution feasible.

All In the Day's Work

The Pacific Press is a modern plant which makes the broadest use of mechanized production and reproduction processes. Over one and a half million magazines weekly are routine production, besides the half million semi-weekly printings of the Los Angeles *Down Town Shopping News*. In addition, a half million miscellaneous booklets and folders are eased through each week. When you weave seven and a half million pounds of paper through presses, folders, and stitchers each month you're doing quite a job of printing. Add 85,000 pounds of ink and two million feet of wire to the monthly chore and I'm sure you'll agree it's big production.

Take for example *Time* magazine. Early Monday morning the copy starts clicking out of the editorial offices in New York. This copy is received on four punched-tape teletypes at the Pacific Press, synchronized with four visual machines. The copy is also being received simultaneously in Chicago and Philadelphia. Linotype machines automatically eat up these rolls of punched tape, and deliver slugs, proof of which is read against the sheets from the visual machines. Then follows make-up, stereotyping, 64-page forms for the Hoe Rotary printing-folding combination, automatic gathering, stitching, and trimming. Incidentally, the calibration devices throw out magazines with even a single page more or less than the accurate number.

Speed Personified

Life pages are received in electro-type shells via air express from the original forms in Chicago. The mechanical fabrication process parallels that of *Time*. Cheshire mailers automatically address these magazines from punched address tape, each machine speeding ten thousand copies into the mail per hour.

Sunset is directly a West Coast product that originates in shell form in San Francisco and is produced by the Pacific Press in Los Angeles. This magazine, under Pacific Press production, is a splendid piece of work and carries the true feel of the ultra-living environment characteristic of the West Coast.

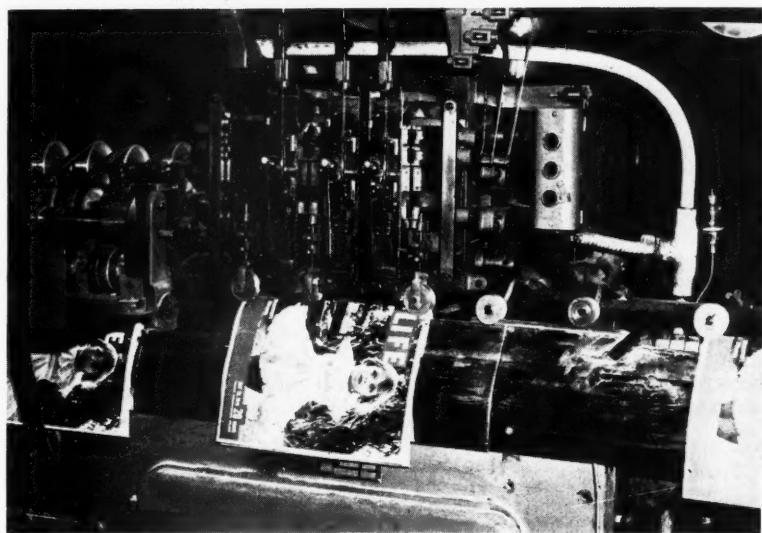
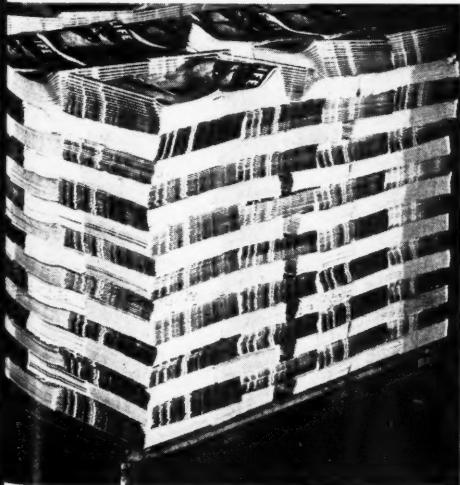
A visit to the Western Printing and Lithograph Company in Los Angeles not only revealed quantities of calendars, twenty-four sheet posters, and labels of exceptional quality being produced, but also the fact that one bank with four hundred branches requires delivery of more than two hundred million checks yearly. That big printing of imprinted branch bank checks convinced me folks in California must be in the dough. It's a certainty all those checks couldn't be rubber!

San Francisco, some four hundred miles northward from Los Angeles, is another big printing center of the West Coast. When you talk about San Francisco these days you should think in terms of "The Bay Area," because Oakland and Berkeley are so closely interwoven in the district's economic fabric. There are many large plants located in and near San Francisco. Just recently one of the city's largest plants, the Crocker-Union, moved into a spacious new building at San Bruno, south of San Francisco. They're doing creative printing on a big scale.

Big San Francisco Volume

San Francisco has been called the label-printing center of the nation. Another large operation is that of the Moore Business Forms at Emeryville (Oakland). This organization has its plants throughout the world. The manufacture of carbonized, snap-out, and fanfold business forms totals more than a hundred million dollars annually in the San Francisco area. Another hundred million dollars of volume annually is multi-wall paper bags.

BELOW: Perfect teamwork produces LIFE by hundreds of thousands—on schedule!



Each machine mails 10,000 copies of LIFE (West Coast) per hour from punched tape

In the San Francisco area there are eleven four-color offset presses. It takes vast orders of color work to feed such productive units. There is, of course, great productive capacity made up of one- and two-color units in lithography and letterpress, besides every other form and method of operation. Trade pressrooms, trade composition plants, and trade binderies are available in quantity. The Velvetone Company located here is one of the pioneer silk screen plants of the entire country. Ed Altavater and Bill McKannay operating the Independent Press Room have long been known for their process color work, especially through their Del Monte reproductions.

A. Carlisle & Company has moved into a new building, and is noted for the quantity of state and county business it produces. Schwabacher-Frey is another large plant doing a broad variety of work, including continuous forms with special combination presses. Recorder Publishing Company has recently occupied a new building. This firm does a big general commercial business.

The Stecher-Traung plant has long been held in high craft esteem for its color production in labels. This firm has five four-color offset presses in its San Francisco plant.

I've rated the Schmidt Lithograph Company the local number-one spot as a single plant for big printing production in San Francisco. This firm has a long background of graphic arts accomplishment, and began business in San Francisco's early rugged days. The plant employs more than five hundred people. Some idea may be gained of its pro-

duction capacity by noting that a paper-coating mill and modern ink factory are parts of its facilities. Here, too, is another demonstration of the eastern production following the population growth to the West Coast. A million Chesterfield wrappers are produced daily at Schmidt's. The production of special corrugated containers and seed bags totals up to a big volume with this firm, along with labels and twenty-four sheet posters.

Recently the Schmidt Lithograph Company erected a new building in Los Angeles as an extension to their merchandising service in the production of packaging and sales promotion material.

At Mountain View, California, is located the second largest book manufacturing plant on the Pacific Coast. It is the Pacific Press Publishing Company, private press of the Adventist Church. The equipment includes six 56-inch cylinder presses, and a well equipped bindery. The plant produces all the textbooks for the Adventist elementary schools, high schools, and Loma Linda Medical College.

Land of Opportunity

This review of big printing on the West Coast would not be complete without including the California State Printing Plant at Sacramento. The plant is under the direction of Paul Gallagher, the State Printer, an exceptionally able and qualified craftsman. The fact that a man of Gallagher's experience and ability holds this important position should impress printers throughout the country.

Paul Gallagher was not chosen as a political stooge. He was a San Francisco typographer (and plant superintendent) and was chosen by Governor Warren from a list of top-notch applicants who had survived a stiff civil service examination. He learned his way around a print shop from the bottom up. He's an earnest student of plant operation and personnel training; and, within the limits of directing civil service employes, my bet is that Gallagher has a staff of shop executives and craftsmen who are setting records of accomplishment in governmental industrial operations.

A glance of some recent figures of the plant's operation will give you an idea of the big printing job being done. The payroll from July 1, 1948 to June 30, 1949 totaled \$1,985,154.76. In that same period 1,723,261 paper covered, and 1,846,310 cloth-covered books were produced. A total of 9,880,035 books were processed during the past three years. These books are used in the public schools of California. Books of 135 different titles are currently being manufactured. Orders on hand July 1, 1949, cover 4,311,000 textbooks.

Of the seventeen cylinder presses in California State's fine plant, three

are two-colors; two of them are the largest on the West Coast. The bindery is fully mechanized for edition binding.

Yes, there is opportunity on the West Coast. But if you have hopes of making good out here, I'll pass on one conviction that has come to me in observing these top executives at work—you've got to have the capacity to take a daily beating, for the going is rough and the pace is fast. But if you have the same sort of stuff that the pioneers had when they settled this rugged country—fortitude, vision and courage—it's still a great place to work and live!

Complaining Customer May Point Out Way to Improvement

• WHEN AN irate and complaining customer comes into your office, you can handle him in two ways. First, as is too often the case, he can be given the well known brush-off and allowed to leave the building grumbling and dissatisfied—lost as a valuable friend and source of business. Handled correctly, however, this same customer can usually be kept on your list of loyal business friends. And in addition, he can be of help to you by his complaining because in so doing, nine times in ten, he will be pointing out some inadequacy in your business.

An adequate system for handling complaints has two main functions. Primarily, it should serve to adjust complaints and still maintain as many customer-plant friendships as possible. In addition, such a system should aid in locating the sources of complaints (if any) within the plant, and doing everything possible to eliminate them.

Customer Handling

When dealing with complaining customers, consider the following suggestions:

1. Go at the matter with an attitude of "The customer is always right." This does not necessarily mean that the customer need be given the business. But it does indicate that the customer should be given a sympathetic hearing, with the plant admitting at the outset the *possibility* that it might have been in the wrong.

2. When talking to a complaining customer, one should listen attentively. Let there be no evidence of boredom, open lack of interest, or disbelief. An attentive attitude flatters the customer and tends to put him into a conciliatory mood.

By Hallack McCord

The interviewer has less trouble in getting the facts more clearly in mind.

3. The interviewer should be objective. Try to see both sides of the matter.

4. The customer who complains should be seen right away. He should not be forced to stand around waiting. To treat him this way simply makes him angrier. Moreover, he should be given as quick a decision on his complaint as possible. Unnecessary delay tends to create suspicion and distrust in the mind of the customer.

5. The interviewer should be empowered to settle the great majority of complaints. No customer likes being shunted from person to person, voicing the same gripe at each new interview. Once should be enough.

6. It should be needless to mention that the interviewer should be courteous, should smile, and strive for friendship and pleasantness. Gloominess and sarcasm will only add to the complainant's ire. The interviewer should be both understanding and firm. He should not, of course, take on a condescending attitude.

7. Every effort should be made to send the customer away with a smile on his face. If his complaint is justified, he should receive an apology,

and whatever restitution necessary should be made. Remember, the idea is to keep this customer and his friends as your future customers.

Causes of Complaints

Causes for customer complaints exist in virtually any plant. Every effort should be made to keep these causes at an absolute minimum. Here are ways:

1. Keep a record of all complaints. Classify them according to type. Let your record system show you the main sources of the complaints. When these sources are known, remedy can be made.

For instance, if many complaints arise as a result of rude personnel, training is in order. In such a case, personnel should be taught the techniques of public relations and customer handling. They should also be taught the good-will value of a ready smile, how to handle unreasonable customers, and how always to keep the plant's best foot forward.

If the customers complain that printing is not up to an anticipated standard, perhaps the sales staff is "over-selling." Or advertising is misleading. Or the printing actually is of poor quality.

Whatever the cause of customer complaints, sources should be quickly ferreted out and remedies made. Only in this way can similar complaints be avoided in the future.

Moreover, once a source of complaints is found and corrected, don't feel you can stop there. Frequent check should be made to make certain that the cause does not return. This is particularly true of those complaints arising from a human factor. Only by constant checking can one be sure that his "anti-complaint campaign" is always effective.



Our Figures Don't Lie, But They Certainly Can Fool Us

• OUTSIDE PRESSURE is always tempting us to lower quality, work on a dangerous margin, make unfavorable comparisons by comparing our products and prices with prices of fairly comparable things made for a much larger market, lower competitor's prices, and so on.

Inside pressure, built up by increasing costs of labor, materials, taxes, rent, heat, light, power, supplies, fringe benefits to labor, transportation, and so on, tempts us in the opposite direction.

Any man in the manufacturing business always feels that he is in the middle, and if he tries bouncing back and forth between the two pressures, depending on which is greater at the moment, it doesn't take long to acquire bifocals, gastric ulcers, and similar symptoms.

It would be presumptuous for me to claim I have the answer, but, generally speaking, we all agree that there are only two main sources of acquiring some residue (sometimes referred to as profit) out of a manufacturing business:

- (1) The price our customers are willing to pay for what we produce;
- (2) Savings from the operating expense.

We also know the fundamentals of an ideal manufacturing set-up, that is, to take the largest possible amount of raw material, add the least possible amount of fabrication to get a finished product with the minimum in plant and equipment, so we are all striving to do the most with the least.

Pressure Keeps Us Alert

Pressure from without and from within keeps us alert in this respect, and it's good for us and good for America, even though it's an application of that old law "The survival of the fittest." It's the only system found to date that will keep us living in the style to which we have become accustomed.

But let's not carry this too far. We must consider the market we have to work in. The main products we sell are customer checks, pocket checks, counter checks, statement sheets, ledger sheets, deposit tickets, letterheads, stock form checks

imprinted, and imprinting. Any one of these products could be manufactured for a mass market at a very low manufacturing cost, but we don't have a mass market. Let's make just one hypothesis. We read the trade magazines and study the equipment advertised. We want to set up to manufacture customer checks, for instance, for the mass market, so we acquire a web offset press all equipped with perforators, punching dies, slitter and cut off, and from another source we buy a wrapping machine. On such a press, running a 26-inch web, we could lithograph, perforate, punch and cut to three-on approximately 96,000 checks an hour. By setting the wrapping machine near the delivery end, the press helper would simply watch the counter and lay the finished checks in proper lifts on the wrapping machine table, and the job is turned out complete.

Know What's Wrong; Fix It

Where does the business come from? Ninety-six thousand an hour, running three shifts, would turn out 10,000,000 weekly. We would accomplish in one operation what now takes five, and we save the trucking, jogging and the waste from the subsequent operations, and achieve perfect register to aid imprinting.

All of the products we make, by adhering to standards, could be set up for mass market, but there is no mass market for our products.

The equipment that we now use is flexible. We can manufacture our whole line on the same presses and can fill in with commercial printing when we hit low spots. But there are things we can do to improve our position:

- (1) Know what it costs to do what we now do;
- (2) Know what it should cost;
- (3) Use all the skill at our command to bring the two together.

Somewhere I have read that "Wisdom is in knowing what's wrong, Skill is the ability to correct it, and Virtue is in doing it." There is no problem in finding out what it now costs. With a labor distribution to cost centers of all productive hours and proper allocation of expense to these centers, we easily ar-

Said Karl Price, of the Todd Company, speaking before an audience of bank stationers on the subject of pressure from both within and without the plant that harass the hard-working printer

rive at the cost per productive hour. Applying this rate against jobs to which the productive hours in each center have been posted, we know what it's costing, and we are provided with a running history of what's being done.

Standards of Performance

To know what it *should* cost requires setting up standards of performance. This can be done in a number of ways:

(1) Compare the time factor on comparable jobs and analyze the variations to determine the cause. Such things as waiting for stock, making corrections on plates, feeding troubles, stock cracking, registration troubles due to stretch in stock. There will be a multiplicity of these, but by keeping everlastingly at it, eliminating the variations one by one by setting up procedure to prevent reoccurrences, we can arrive at a standard of performance. This is known as "the kitty at the rat hole" method.

(2) Setting standards on operations through an actual time study. This is costly, and must be properly done by competent people, but it will, if properly done, show up incompetence in places you would never suspect.

(3) Have job costs pre-estimated by a competent estimator, and compare and analyze the variations with actual performance and arrive at standard performances by a "cut and try" method.

The "kitty at the rat hole" method, in my opinion, is best because it gives one a liberal education on "what goes on" in the plant.

By analyzing cost variations due to both cost (hour rates) and time factors, we are sure to find an almost unbelievable number of leaks, unneeded operation, waste, unprofitable products, and so on. It's even possible to find that the elimination of some products equaling as much as 15 per cent of sales volume would cut operating costs as much as the sales volume on these items. It has happened. Just one stock handler or an extra bindery girl costs \$2000.00 a year at today's labor prices.

Sometimes we put out a product, expecting a certain volume which

never materializes, but we either forget or just don't drop it when it proves unprofitable.

Operating costs are still climbing, but we are out of a seller's market. The "honeymoon" is over. That residue, if any, will have to come out of operating expense, and it's worse than we think.

Several months before the Lithographers National Association sent out the questionnaire on operating costs, I spent an afternoon with one of the most complacent "guys" I ever had the pleasure of meeting. While labor had been getting "theirs" he had been getting "his." He told me that in 1942 he got \$7.42 in sales for each hour of productive labor in his plant; in 1948 he got \$11.40 for each productive hour, and although payroll cost had increased too he was doing all right. He had raised his own salary to \$1000.00 a week, and he had still made better than 7 per cent on sales.

I asked him what his labor analysis was showing in relation to his sales dollar. He told me that in 1942 he got \$4.35 in sales dollars for each dollar spent for labor, and in 1948 he got \$3.68. This chap looked at

\$7.50 in relation to \$11.40 and \$4.35 in relation to \$3.68. What had happened is a simple calculation. Using his figures, one productive hour in 1942 had produced \$7.42 in product at a labor cost of \$1.73. One productive hour in 1948 produced \$11.40 in product at a labor cost of \$3.08, so he had 51 per cent more in sales volume per hour at a 76 per cent increase in labor cost. Therefore, during that period cost had increased faster than value, or his price increases did not cover the increase in cost. His increase in dollar volume made his balance sheet look good, but when the volume drops to 1942 level he will be in one hell of a mess.

Know Your Operating Costs

Figure don't lie—but they can fool us. From the tabulated results of the questionnaire it is my very humble opinion that our industry's greatest need in the immediate future is not so much for wheels that turn faster, but for a better and more intimate knowledge of what our operating costs are now and what they should be with present equipment. Then we will be better able to evaluate our position.

Shorter Week—More Holidays

The Lithographers National Association sent out the questionnaire to sixty companies. Seven reported that they were no longer producing bank stationery.

Twenty-four reported on health and welfare information which indicated that the so-called fringe benefits had increased about 61 per cent in number during the seven years. This is a thought-provoking piece of information. Do they all get into the departmental hour rates, or are some carried as overhead items? It's all a part of the cost of labor. Even the administration cost of payroll savings plans, the bond sale deductions, insurance, sick benefits, and so on, are added costs due to labor. Without all these there would be fewer clerks in the office. In our business these benefits add up to 15½ cents an hour for every hour of productive labor in a plant. Some of them are in our hour rates and some are not. If benefits were simply added to hourly wage rates, they would cost less in the total administration expense. It is easy to take on added expenses during a period of inflation. It takes real hard work to eliminate them afterwards.

The survey indicates that very few paid holidays were in effect in the reporting plants in 1941 (18 companies reported none). But in 1948, all plants reported from 2 to 10 such holidays, with 20 companies reporting six or more. More than half of the reporting companies were paying for two weeks' vacation in 1948, while in 1941 more than half were not paying for vacations. Further, almost half of the reporting companies had reduced their straight time work weeks from 40 hours to 36½ hours.

Increased Labor Costs

Thus, the majority of the reporting companies in 1948 were paying for about six more holidays, two weeks' more vacation, and were working a shorter straight time work week than in 1941.

Let's see what this means in terms of increased labor cost. Shortening the work week to 36½ hours means that 195 hours of straight time work less were available to these plants in 1948 than in 1941, and since the change was invariably made on the basis of maintaining the same weekly rate of pay, the result is a 9.4 per cent (195/2080) increase in labor cost over 1941.

The additional six paid holidays and the two weeks' paid vacation

—Another In A Series
Of Topflight Craftsmen.

PAUL O. GIESEY

Paul O. Gieseys grew up in the "Rose City"—Portland, Oregon—and served his apprenticeship in the printing industry during the years that his home town was one of the West Coast meccas of compositors worthy of the title of "tramp printer."

As a boy, his first job was "stripping" in a tobacco factory, but he soon exchanged this unromantic occupation for the more exciting role of errand boy for a Portland printing plant. Possibly doing "home work" on a toy press with rubber type hastened his progress; at any rate four years later he was a full-fledged member of the local typographical union.

Then followed a stint of barnstorming and a brief partnership in a Portland plant. But his individualistic spirit finally won out, and Mr. Gieseys established an organization of his own to furnish a specialized typographic service to advertising



agencies, advertisers, and printers. Although he pioneered alone the advertising typography business, the Gieseys company after twenty years of expansion now has a personnel of twelve.

Mr. Gieseys has been engaged in Craftsmen's Club activities almost since the establishment of the Portland Club in 1923. In addition to being a member of various committees, he has served as secretary-treasurer, president, and district representative.

amount to another 116 hours paid for time that is not worked, and result in an additional 5.5 per cent (116/2080) increase in labor cost over 1941.

Assuming that there has been no increase in weekly wage rates, labor costs thus have increased 14.9 per cent because of additional payments for time not worked.

Of course, there would be still further increased labor costs over 1941 if overtime work was necessary. Just to work 40 hours a week on the basis of 36 1/4 hours straight time and 3 3/4 hours at time and a half would add another 4.7 per cent in labor cost, and that doesn't take into consideration the other costly restrictions on overtime work that have become increasingly more prevalent, the double or even triple time for *more* holidays when worked, or double time after two hours instead of three, and so on.

Twelve members out of 53 submitted cost information, but only eight were in sufficient detail to be included in the tabulation. Experience of eight companies is too small a sample to be representative, and without knowing what items of expense go into the hour rates because of variations due to accounting methods, about the only conclusions which may be drawn are that costs of manufacturing with these eight firms has increased about 65 per cent during the period covered. However, the survey should be useful information. It indicates a need in our industry for a better informed membership.

No one manufacturer can "go it" alone. His success or failure depends greatly upon what others in his industry do.

Uninformed people become panicky and in desperation do things that not only harm them but affect an entire industry as well.

Trade Association Helps

A trade association can be of utmost help in keeping its membership well informed of where we have been, where we are now, and where we are going, if the present trend is followed. With such information it should be possible to get "on the march," but the association must have good data which is compiled in a uniform manner, concerning the same aspects of the various businesses.

The Craftsmen Clubs of America have as a slogan, "Share your knowledge." It is a good slogan, and it is good business also, as has been repeatedly demonstrated.

New Chicago Plant Was Designed for the Utmost in Simplifying Production

By George Eaton

● TWENTY-NINE YEARS AGO, I. S. Berlin started business with two Gordons, an old cutter and few cases of type. Today, a visit to the new I. S. Berlin Press and its affiliate, the Marshall-White Press, located at Kimball and Belmont Avenues in Chicago, is a refreshing experience even when one makes it during a record-breaking heat wave.

Most printing and lithographing firms are small operators. The average number of employees of the 3,600 member firms of the Printing Industry of America is thirty-six. The other 6,400 non-affiliated commercial houses scale all the way down to one- and two-man operations. The I. S. Berlin Press employs almost 400 people—and everybody enters by the front door! The plant operates on two full shifts. The first floor covers 116,000 square feet; the second floor, comprised of general offices, occupies 12,000 square feet.

Vertical Transfer Eliminated

When the business was located on Clinton Street, Chicago, there was vertical hauling between the seven floors. Now the vertical transfer between departments has been completely eliminated.

The visitor is impressed with the modern, functional and eye-pleasing architectural design. There is a pleasant atmosphere surrounding the number of large presses, sound-proof ceilings, air conditioning, and the eminently adequate lighting throughout. All the foregoing features were designed by engineering specialists to fit the particular needs of the various operations. The wash-rooms are tiled and immaculate, and the shop's locker-rooms resemble those of a country club. Obviously, welfare of the employees has been a consideration.

The streamlines of the building are repeated in the production procedures. There is a definite routine for each job. The first stop is the art department, so surrounded by windows that each artist works under actual daylight. From the art department the job goes to the skilled

hands of production men who have had plant training as to "know how." The men *do* know the exact type of equipment each and every job should run on in order to obtain the highest degree of accuracy, perfection and detail in reproduction.

Job tickets are then written out, giving full instructions to all departments involved. Then the job ticket, copy, progressive proofs and any other necessary data go to the plant production department for scheduling and organizing the various departments so that there will be no slip-ups in meeting the requested delivery date.

The plant production department has been designed and constructed as a mezzanine floor in order to obtain the 10- by 14-inch skylight dome that is centered in this room, the dimensions of which are 20 by 40 feet. True daylight enters this room by the four sides of the glass dome. This lighting feature assures true color under actual daylight as well as artificial light (the dome is filled with approximately sixty fluorescent tubes of all shades, each tube serving a definite purpose of light value). While you are sitting in this plant production office, you can view the entire plant in operation, a plant which spreads out for more than the length of a city block.

Top Quality Equipment

A copy of the job ticket, plus artwork, is forwarded to the plate-making department. This department has profited by the study and designs of top air conditioning engineers. Here is automatically controlled air conditioning which keeps the variation of humidity to one per cent of the desired setting. In this department, too, you will find a camera large enough to handle up to a 40-inch circular screen. The darkrooms have been equipped with stainless steel sinks, these sinks being supplied with filtered and blended water of a fixed degree. The design of this equipment is such that merely by pressing a push button station the drain opens and the used

water is drained out. By simply touching a lever the wash-out sink is automatically set to accept water to a certain depth, instead of turning a faucet which might have dust or grit accumulated on the handle.

Negatives or positives are hung onto an automatic conveyor which delivers them to the stripping department, where they are dried and moisture-proofed by the process of infra-red ray lights. The negatives or positives next go to newly designed opaquing equipment, then to the stripping table, and upon completion of this operation they reach the stage of plate-making. Here is found such new equipment as the largest photo-composing machine available, the only type possessing such an attachment as the rocking motion of the arc lamp arm. This particular machine is also equipped with a special clamping device which eliminates the necessity for using masking tape.

The device actually fastens, has proved foolproof, and will not allow the plate to sag. All of the arc lamp equipment has electrical power output control through the use of luxometers and other controlled means of power output. Here is another effort by the management to insure quality—by taking out the varied voltage in electrical supply, a condition believed impossible to control for many years.

Efficient Exhaust System

After the plate has been exposed it goes on to the developing troughs where one of the finest exhaust systems has been engineered. Here are vacuum suction pipes capable of drawing out hydrochloric acid fumes from the room. The system enables the operator to get within a few inches of the plate to see that it is properly developed. Thus, positives are reproduced with a high degree of accuracy.

This department is equipped with pre-set automatic controls, which allow only one-hundred-degree water to enter the troughs. The human element is thus eliminated—the system preventing the use of water

so hot it boils out the fatty oils used in inks which become the base of printing-press plates.

After the developing stage, the plate reaches the proofreading and lineup department. From this point the plates, ink and paper converge upon the pressroom. The pressroom is equipped with 22-, 48-, 54-, 58- and 76-inch single-color presses; and 54-, 58- and 68-inch two-color presses; as well as 76-inch four-color streamlined and newest-type presses.

Labor-saving Devices

Upon completion of the presswork, every job enters the jogging, inspecting and cutting departments, respectively. The cutting department has added a new 60-inch Seybold Auto-Spacer and a 25-inch Dexter Brackett trimmer in addition to the 56-inch and 75-inch auto-spacers which also are recent installations. Each cutter is equipped with a hydraulic lift; the lifts required four and a half years of engineering. The lifts are operated by an electric eye which governs the lighting of a load of stock to the height of the bed on the cutter. An operator does not have to stoop over in order to pick up paper stock; he merely slides stock from the lift into the cutter. The electric eye has the added feature of enabling the operator to move or turn a four-thousand pound load to any desired position by just moving his finger.

Each of the jogging crews also has had the same hydraulic equipment installed, permitting inspection at a good working height and assuring a thorough inspection of each job.

The job then enters the folding department, which has a battery of small and large folding machines. Some of this equipment was specifically designed for particular jobs and all attain great speed in pamphlet folding.



Architect's drawing of the impressive lithography plant built by the I. S. Berlin Press and its affiliate, the Marshall White Press, recently opened in Chicago

Concrete floors are found throughout the plant, immaculately clean and having a wax finish. Cleanliness is a *must* as the plant does a tremendous business in inserts, labels and the like for food products manufacturers. Management wants the plant to eventually acquire the same cleanliness as any food plant!

The company manufactures its own ink. Ink is scientifically compounded in the mill room, which has four large and two small modern, high-speed mills as well as three mixers. The laboratory is equipped with all modern devices, including a Fade-O-Meter to test the resistance of inks to light and weather.

A paper seasoning unit is located between the paper storage department and the pressroom. The pressroom is artificially lighted in order to maintain uniform light whether day or night.

The receiving room has been located on the south side of Belmont Avenue side of the plant and the four out-going docks for shipping are at the opposite or Kimball Avenue end of the building. A Chicago and North Western Railroad spur track runs into the plant and two carloads of stock can be unloaded completely under cover.

Accident prevention forethought is evident throughout the plant. The aisles are wide and free of obstructions. Electric trucks do most of the lifting and hauling operations, thereby muscular transportation has been minimized.

Men Behind the Job

Who are the men behind this expert planning job? I. S. Berlin, president, and Stanley J. Kukla, vice-president in charge of plant operations, planned this building and plant over a period of several years. They planned and studied; they mounted templets, scaled one-half inch to the foot, onto plywood boards. They arranged and rearranged the model layouts until the best locations were achieved—often after letting the layouts “cool” for several weeks, then attacking the problem with new ideas as to just what they



wanted. They wanted all equipment arranged in rows for the most efficient flow of work. They wanted the latest improvements in communication, such as automatic telephones between departments and department heads without contacting the switchboard. They wanted bright, commodious offices and up-to-date machinery and equipment. They wanted the plant to operate with a provision for electric eye controls on the presses. They put in over half a million dollars worth of new equipment besides keeping the best equipment from the old plant!

New Address—New Enthusiasm

Eleven months after ground was broken at the new location, the new plant was in operation. That was on May ninth of this year. On that day Mr. Berlin must have remembered his first plant of twenty-nine years ago. His associates have requested that his first 3- by 5-inch hand press be put on display in a niche built into the wall of the attractive second floor reception room.

There's a new name, a new address, a new telephone number, but the old enthusiasm and reputation for quality work are found in the circulars, inserts, broadsides, booklets and the advertising literature printed by the new I. S. Berlin Press and the Marshall-White Press.

• • •

Color from Black-&-White

A new professional color process for the production of full-color pictures from black-and-white negatives or from color transparencies was the subject of a recent demonstration presented in Chicago by the Eastman Kodak Company.

Basically, the technique replaces the silver in a special photographic image by color dyes. This the Kodak Flexichrome Process accomplishes by the use of a special relief striping film—on which the print is first made—and by a special processing technique in preparing the image for color. The process cannot be used with ordinary photographic papers or films to produce color images.

The color dyes are applied with water color brushes, but are true dyes rather than water color or oil paints.

The process is said to be far more flexible than any previous color-print-making method, since the colors in the print may be removed, altered, or replaced at any time if changes are desired.

Problems in Plate Graining Are Due to Variables in Procedures

From "Harris Impressions"

• TIME and again you have heard platemakers, pressmen, grainers, and other lithographic technicians air their views on the relative importance of plate grain to the success of a lithographic job. You've no doubt had occasion to sit in on some high-powdered buck-passing sessions where the primary objective was to affix the blame for a below-average plate. You also are aware of the research and studies that are being devoted to standardizing plate grain and graining methods.

Why should there be the problem of graining anyway, only why not use smooth plates? So far as the platemaker is concerned, this could be done although graining does create some receptivity for coatings and some grip for the fountain etch. Working on a polished plate is like trying to walk across a glare of ice; it can be done, but the chances are you'll slip for want of a foothold.

Chief demand for graining, however, is from the pressman who just can't get along without it. Grain carries moisture on the non-printing areas of the plate. How smoothly it carries the moisture is directly proportional to the nature of the grain, how absorbent it is. When you mop up a puddle you don't use cellophane but an absorbent, spongy material that will drink up the water. So, on plates, you use a grain which holds moisture evenly, avoids droplets and squeegee action. The

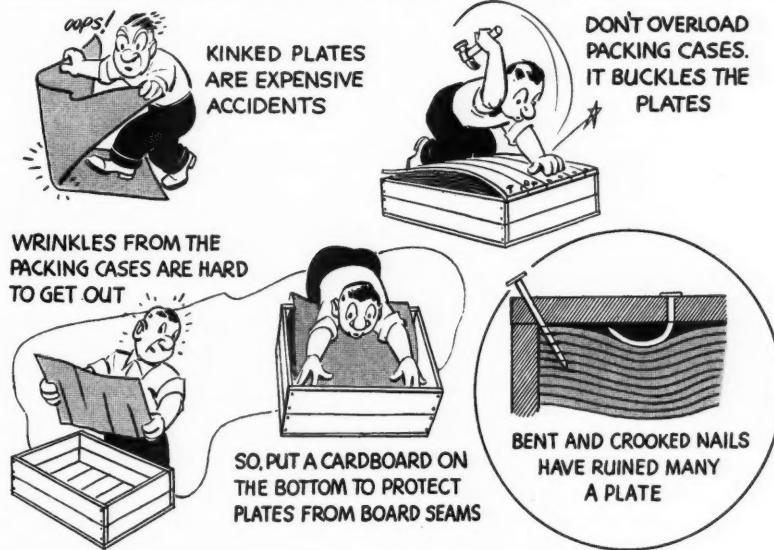
kind of grain makes a big difference. So we have two extremes: the platemaker who wants the finest grain possible for cleanest dot reproduction and the pressman who wants the coarsest grain possible for easy moisture balance and control. How can the plate grainer satisfy these two opposing viewpoints? A different grain for every job? Is a standard grain okay?

Surveys show that most platemakers use a 3-0 grain, although preferences from pressmen indicate the average between 4-0 or 5-0. Similar surveys show that for the most part, Eastern lithographers use aluminum plates and Western lithographers use zinc plates. Because of the hardness of aluminum it normally permits deeper grain than zinc and usually makes a smoother looking plate. However, there is no agreement that aluminum performs better than zinc.

If experience convinces platemaker and pressman that they can agree on a given grain, what is all the fuss about? Chiefly, it's a lack of uniformity. Suddenly flat spots, slick areas, and bleeding lines of delineation appear—and the grainer gets the blame. Sometimes that's where the blame belongs—but what can be done about it?

So many factors enter into maintaining standard grains that any plate grainer is on the spot to turn out plates to exact specifications. Type and weight of graining balls can be controlled at

Hints on Sending Plates to the Grainer



first, but as they wear down the type of grain changes. Type and amount of abrasive have a marked effect on the finished job. Saving a few pennies on the type of carborundum or Aloxite used is false economy; it may ruin expensive plates and jobs. Keeping the graining machine level is vital, for if there are three layers of graining balls on one side and only one on the other the grain cannot help but vary from side to side. Adjusting for thicker or thinner plates calls for some "graining magic" to keep the grain uniform; and buckled or wavy plates mean uneven grain. High spots become burnished and low spots develop deeper grain than wanted. Prolonged graining operations do not correct but aggravate this condition.



TOO DEEP AN ETCH
WEARS OUT PLATES
QUICKER

Recognizing all these chances of going wrong, what can the grainer, platemaker and pressman do to cooperate with one another and improve the chances of going *right*?

Many carefully grained plates are ruined in the first step by a too-powerful counter etch. Platemakers should be precise in counter etch; use it according to formula and avoid an acid that is too strong. Unless he is careful a platemaker can ruin, in 30 seconds, a plate-graining job that may have taken hours to make. Strong acid can eat away the very "tooth" that has been so painstakingly put on the grainer for the benefit of the press run.

Secondly, plates should be accurately etched to a depth that's not too excessive. This also helps the pressman. Too deep an etch calls for longer graining time, more metal worn off, and fewer re-grainings of ghost images or secondary prints which cause most trouble in fine halftone work. After

COUNTER ETCH THAT'S
TOO STRONG CAN
RUIN GRAIN IN
30 SECONDS



graining, deep images may be invisible to the naked eye until you dampen the plate, look across it into the light. You can read every word on a plate that's apparently clear. Some plates have been grained for two days before getting out all trace of the image. How does the platemaker tell how deep to etch the images? He must gauge the kind of plate, the length of run, and the fineness of grain, and etch accordingly.

Other rules for helping the plate grainer are more obvious: Such simple

precautions as care in preventing a kinked plate are vital to keeping everybody happy. Ironing out kinks in a plate is expensive, time-consuming, and usually disappointing work. Greatest tragedy is that kinking generally comes from handling extra-large plates and, therefore, is a most expensive accident.

Simple shipping precautions seem equally obvious, but are too often disregarded. For example, there should be some cardboard protection at the bottom of the case or the weight of the pile will drive the bottom plates into the cracks in the wood, creating creases that cannot be ironed out.

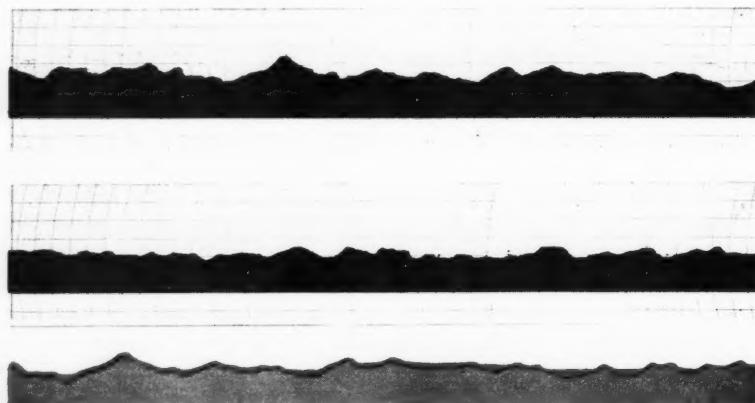
If a packing case brought 300 new plates it cannot carry more than that number to the grainer without resulting in buckled, kinky plates. And every once in a while someone drives a nail through many layers of plates—or forgets a nail in a board that's being re-used—thereby ruining a whole section of expensive plates.

When plates are removed from the press, gripper edges are usually bent. These should be straightened before packing. The grainer will have to straighten them if you don't, and

by texture in the grain. Illustrated here are some magnifications of plates in cross section, showing how aluminum and zinc appear after graining (enlarged several hundred times). Notice that it is the increased surface area created by graining which "gives moisture a foothold" and enables the plate to carry moisture without puddling, dripping or squeegeeing over the image itself.

Craftsmanship in graining plates is a highly developed art, and calls for a knowledge of how much abrasive to use to dig into the plate, how heavy the agitating balls must be to accomplish the purpose best, how fast the vibrator must operate—and for how long—and how soon to stop to prevent further friction from wearing away the grain obtained and, thereby, undoing the good job by going too far.

When a shop puts in its own plate-graining equipment one important question is asked: What procedure and controls shall we install to assure quality and uniformity in our plates? Most obvious answer to this, in the light of the preceding discussion, is to hire a good man who has the skill and know-how to handle the many vari-



ABOVE: Cross-sections, enlarged 400 times, of (top) aluminum plate, (center) zinc plate, and (bottom) average plate showing how water clings to the roughened surface of a grained plate, making tiny pools of moisture which supply a thin protective film of fountain etch over entire plate

there's far more danger of damage in shipping if this is not done *first*.

Another factor is *drying* of the plates. Plates must be dried when removed from the press and before packing, to prevent oxidation and corrosion when they are sandwiched together in shipping container. Corrosion which eats through a plate puts two strikes on the plate grainer before he starts his work.

Not too many shops practice it, but it is extremely helpful to the plate grainer and valuable in prolonging plate life, and that is gumming the plate before it is sent out to be re-grained. This reduces oxidation and keeps the plate in better condition for the grainer.

Quality of plate graining is measured principally in texture, for the water-receptivity of the plate is determined

ables in graining. Entrusting this important work to an unskilled worker is false economy because good graining is vital to the finished job.

DMAA DIRECT-MAIL CONTEST

The Direct Mail Advertising Association has announced its annual direct-mail contest. Awards will be made to various industry contestants for the most effective direct-mail produced between September 1, 1948, and August 31, 1949. The contest is open to all users of any type direct mail and mail order media. There are no restrictions on size, type, purpose or classification of mailings. Membership in the Direct Mail Advertising Association is not a requisite. Complete details and entry blanks may be obtained by writing the above association, 17 East 42nd Street, New York 17, New York.

By J. L. FRAZIER

Mark for this department
items on which you wish criticism.
Send in flat package, not rolled.
We regret that personal replies
cannot be made by mail

SPECIMEN REVIEW

MANEKE-HAUSER PRINTING COMPANY, Tulsa, Oklahoma.—"Sweet Sixteen" is an attractive magenta and white greeting-card-size piece with a valentine format enhanced by the white ribbon inserted through the front of the French fold. The text aptly ties in your "sweet sixteen" years in business; your presswork is top-grade.

ELMER AXELSON, Denver, Colorado.—Your two-color birth announcement deserves our congratulations on three counts. One, felicitations on the birth of Donna Jean Axelson; two, the tax exemptee idea—with the new parents named as "exemptors"—is clever; and three, the pink-and-white layout and the typography are of the high-calibre craftsmanship characteristic of the Schwartz Printing Company.

PIERRE DESMARAIIS, Montreal, Canada.—Congratulations on the all-over production of the striking and colorful blotter announcing, we assume because of the words "Pour mieux vous servir," the new plant pictured thereon. Design of the building is modern like the blotter and gives the impression of being rather large. Congratulations on the blotter as well as the energy and know-how which is always required to develop such a business.

BOOK JACKET DESIGNERS GUILD, Incorporated, New York.—Your catalog, presenting the second annual exhibition of book jackets sponsored by your organization, reflects the taste in design and expression of the spirit of the book found within. The magenta cover with your colophon blind-embossed on it is in keeping with the quality format, typography, and photography noted throughout the catalog. Presswork is excellent.

ACCURATE STEEL RULE Die Manufacturers, New York.—While your 11½- by 15½-inch die-cut and barrel-shaped booklet "A Barrel-full of Money Making Ideas for Printers" is not "a thing of beauty and a joy forever" it is novel and the cover lettering not unlike the type styles found on barrels. The booklet is an excellent source of die-cutting information rather than a specimen of outstanding layout or presswork.

THE TYPOGRAPHIC SERVICE, INCORPORATED, Philadelphia, Pennsylvania.—Intriguing as digging for buried treasure are the moments taken to open the gold-covered inner envelope and the gold flap fold within in order to remove the half-inch gold band around two dozen 3½- by 4½-inch reproductions

of full-page advertisements of agencies you service. The typography, presswork, and the concept throughout achieve work of distinction.

MIDDLETON PRINTING COMPANY, Waxahachie, Texas.—While we are interested in the post cards illustrated by local scenes of interest and fine buildings, which are well printed, and the folder reprinting a review of your work in THE INLAND PRINTER, we miss the

samples of commercial work for customers you were once accustomed to sending us. No fault can be found with the folder except that, perhaps, it speaks in a whispering tone or volume. Send something we can show as examples of the best work such as you have always done.

JENSEN PRINTING COMPANY, Minneapolis, Minnesota.—Your 6- by 9½-inch flap fold "Say It With Folders" is very

National Merchandiser

APRIL 1949



NEWFOUNDLAND

Distinctive cover by artist LeRoy Barfuss and the Gazette Printing Company of Montreal. Original in black and blue green on white. The use of few and big elements demonstrates sound craftsmanship



D F KELLER COMPANY, 3005 Franklin Blvd.,
Chicago 12, Illinois, Van Buren 4-4010

We're sticking our necks out. We claim to have the men, the machines and the know-how to produce beautiful, beautiful printing. At our beds and call in this great metropolitan center are all manner of designers with whom we've been working closely for years. We know whom to call for your particular needs. We set our own type, make our own plates, assume complete responsibility. We have offer — we have lepreseps. We can do any job. or any part of any job. When can we get together?

good. The green hand lettered type combined with black on white is arresting. The cover is die-cut to dramatize the top folder of the inserts (a green and orange folder featuring the mountain goat trade-mark of the Great Northern Railroad and the Chicago Railroad Fair). "Say It With Folders" sells your printing skill as effectively as the two folders sell their specific ideas.

PETERSON PRINTING SERVICE, Council Bluffs, Iowa.—The folder and blotter commemorating your seventeenth year in business are neat and somewhat unusual especially in the way "17" is worked out from border units, the figures showing as in reverse color, this panel crossed by a rule panel with the words "years of conscientious service" inside. Frequent use of one of the commercial block types similar to Copperplate Gothic is always deplored by this reviewer, the style being old-fashioned and not in keeping with the modernity of your layout.

BODINE PRINTING COMPANY, Michigan City, Indiana.—Your broadside promotion piece titled "Introducing Our Larger Model" makes as good an impression as the new offset press which you describe. The four-color combination press-run specimen and the testimonial on the center overprint are effective layout as well as offset work. The three-fold broadside, opening up to your new maximum offset press size of 22½ by 35 inches, is an attention-winner from the graduated poses of the model on the front cover to the actual press sheet sample of work done for a customer.

JACKSON & BELL COMPANY, of Wilmington, North Carolina.—Your blotter "Wilmington Azalea Festival" would be truly excellent if the extra condensed and contrasty bold type used for top display were not used, if, instead, a neat roman like the Goudy Old-style of the signature were employed. What if it did require two lines? The general effect would then be harmonious and appearance of the type would be in keeping with the feature, the four-color process illustration of a scene featured by azaleas in bloom. Such harsh contrasts might be effective display-wise but this is a case where beauty is essential with or without strong display effect. A word or two in the slim styles is passable in an ad.

JOHN F. BETHUNE Berkeley, California.—Design of the numerous specimens you submit is uniformly good, and the pieces have character. We note wide variations in word spacing in one item at least, the program for the Rotary annual meeting and dinner. There is so little space between them in the line "Installation of Officers" that the words all but run together. On the other hand, there is far too much between "Hotel" and "Shattuck" in one of the bottom lines, more than evident between the lines of the group. There should always be more space between lines than between words. We must

LEFT: Red and black on white—and arresting—11- by 37-inch broadside of Chicago printer



Cover in black and blue on white stock by the Paris Printing Company of Kansas City, Missouri

first have word identity, then line identity and, finally, group identity determined by set-apart subjects, parts of the complete composition. Papers, colors, and presswork are uniformly good.

FRANKLIN PRINTING COMPANY, of Louisville, Kentucky.—"The Fine Little Man and the Gadget" is a most interesting little story in the form of a pleasing and readable booklet. While neat, the cover seems too restrained in



Front of folder by a leading printer and lithographer, William Kuttuhn, Incorporated, Detroit

typographic treatment to excite much interest. Type could well be larger and supplemented by an illustration such as appears on each inside page to arouse interest. The feature of those thumbnail sketches is that they are not placed similarly on each page but are located quite generally where what they emphasize appears in the text. Pictures—of interesting cartoon technique—in bright red make a fine contrast to text which incidentally is not in squared lines but uneven along the right, a la poetry and typewriting before the recent advent of justifying machines. Lines of text would stand extra one- or even two-point leading, since they appear too crowded as printed. The piece should benefit you.

O. R. THOMPSON, Xenia, Ohio.—Blotters submitted by you are excellent in all respects, the striking layout of essentially suitable blotter copy being the best feature. Even so, two of the collection stand out in our view, the one with the words "Have Spahr Print It" in heavy condensed block caps in black overprinting the deep red solid panel near the lateral center, which bleeds off top and bottom, being particularly impressive. This is a powerful display device. The second piece of note is the one where (in halftone) a hand with string tied to first finger extends in from the left side of the piece. In the third color with red and black the effect is highly impressive. You appear



More Color ★ More Attention ★ More Sales

Only color can do justice to colored products. Show the beauty of your product in its actual color and you create the desire for possession. Let us work out your ideas on this...you'll find our co-operation valuable in getting good results.

R. T. LEWIS COMPANY
72 FIRST AVENUE • PITTSBURGH 22, PENNA.
TELEPHONES, COURT 0794-0795

Process colors red, yellow and blue, plus black type and red stars on white background, equal effective blotter

to subscribe to an excellent view of this writer's, brief copy, displayed words few but these few big, *great big*. The fewer the things a reader must contemplate, the clearer and stronger the impression made upon him will be.

LEO P. BOTT, JR., of Chicago.—That French-style folder of yours titled with "A man should keep his friendship in constant repair," adapted from the writing of Samuel Johnson, is very attractive and something any man will be happy to receive, a good-will gesture *par excellence*. With "friendship" emphasized in Grayda and in one line, the first and third lines of the copy roman near the top of the front, and a fine illustration of clasped hands near lower-right corner all printed in gray-olive the page, like the ensemble, is very attractive indeed. Page two bears your greeting

with facsimile signature at end, the essence of the copy being "May our trails cross soon" while on page three there's a poem, author unknown, entitled "A Friend." It is something so good many printers and customers of printers could issue it on their own and send to friends and good business acquaintances. Congratulations on a good idea so nicely and appropriately presented.

H. L. KELLY, of Jackson, Wyoming.—Your work is very good indeed, especially in a display way, that is with emphasis graded as to importance of points. The really important lines are big and stand out as they should against minor copy as a result of definite contrast. With copy such as that of the various display cards, most of it has to be set a line or two to the point (like, for example, the date) but the next best thing

appearance-wise is to hold much of the display down, especially as to size. Too, one of the cardinal rules of typography is that "all display is no display." Just as when too many people are claiming one's attention he is likely to be disconcerted, so with display in advertising, whatever the kind. Most distinctive and impressive is the menu cover featured by a large silhouette picture of a bucking bronco with buckaroo riding high. Silhouettes have tremendous attention-arresting power, are about equivalent to an added color. Besides the picture only name and address of the restaurant appear. Colors on the *Courier* envelope are weak and seem "washed out" and the effect of the type in light green overprinting the picture in gray-green, still lighter in tone, makes for some confusion. Another example emphasizing the impressiveness of limited display, and that in big type, is the large card "Ski this winter in Jackson Hole" where the relatively great size of "Ski" and "Jackson Hole" lines and the big dramatic round halftone of the small boy going "lickety-split" over the snow arrestingly command one's attention.

JOHN SCHMITZ & SONS Baltimore.—Work submitted by you

GROWTH, LIFE AND PROGRESS . . .

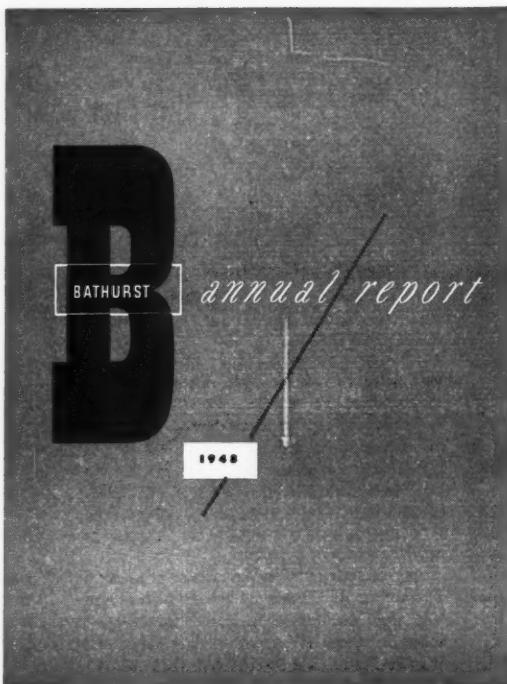
are indicated by the unfurling of a flower. Are you allowing *your business* to unfurl all of its merits in a clear presentation to your customers? As you know, the *printed representative* that you send to call upon your customers and prospects can help tremendously to sell the strong points of your business.

* The William Kuttuhn Organization is geared to *help you*. Of course, we have modern equipment—both letterpress and offset lithography—but we do *more* than merely print. We are able to assist you in producing printed advertising that will *sell* your product. Why not make us prove it on your next printing job?

WILLIAM KUTTKUHN, Printer, Inc.
True Printing and Offset Lithography
1922 W. CANFIELD AVE. • TEMPLE 3-5040 • DETROIT 8

Original, as in the case of cover on preceding page, in purple and silver on white. Paper of this French-fold mailing piece is highly glazed on one side. Pages demonstrate effective blending of the top of the graphic arts

is neither excellent nor bad, but, should we say, average. Due to large display, two blotters, one with June calendar and the other featured by cut of telephone dial, are very impressive. The essentials will be impressed upon recipients whenever they use or look at them, which is important in the case of blotters. In the latter the address line crowds bottom of piece too closely, bottom margin being much too small in relation to width of side margins to be pleasing. In view of the heavy weight of the dial illustration and the line "Printing" in big Ultra Bodoni type the display seems squeezed vertically where the word begins, whiting out being inconsistent with that elsewhere. The effect would be overcome and balance made better if the four-line group at right of "Printing" were combined with the similar group on the left and the big word moved to the right to increase space between it and the dial which is almost directly above it. You have gone to the other extreme, which is equally displeasing, it might be stated, in handling the July blotter where the top display feature, "Better Printing Costs No More," is too small in relation to others in the piece, rated as to importance, so insignificant in effect as to cause the most impressive words to be overlooked. Guard against using too many styles of

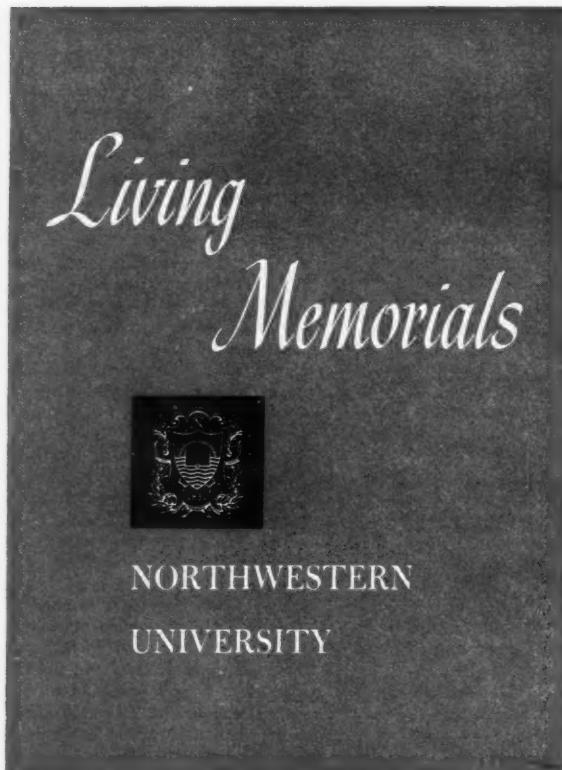


Modern, interesting cover in yellow, black, and brown on white by Gazette Printing Company

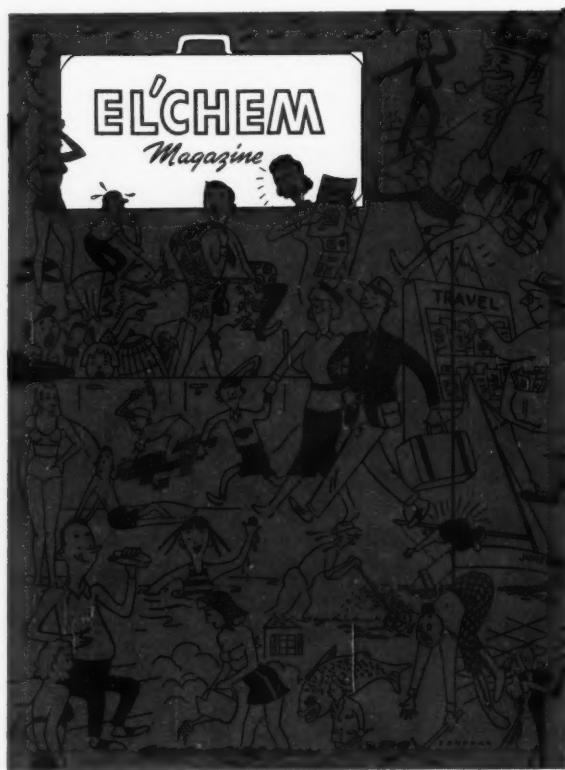
type in one piece. This and a near equal size in all display make the Christmas greeting blotter rather unpleasing, also a bit difficult to comprehend. Too much of the design is in red; it is a good rule

to use strong and bright colors sparingly. The color loses its display effect when overworked.

LEADER PRESS, Auckland, New Zealand.—Representative of the better work submitted by you and altogether comparable with that done where publishing is a bigger business are the covers of *Aviation* and *Whites*, both air transportation magazines. These are modern and striking, and featured by large halftone illustrations. Most of the inside pages, particularly those that carry the large halftone illustrations, are good to look at and read, the plates being quite well printed considering the grade of paper used which is rather rough and doesn't give an impression of quality. Practically all of the advertisements, especially the full page ones, are impressive and up-to-date. Article heads are dull and often too small, do not command attention or encourage great interest. In some instances lines are too crowded. Lettering of the name on the *Modern Motoring* cover, a standard design with issues different only by reason of change in illustration, as in the case of the other two, is old-fashioned, and should, we believe, be changed to hold the paper's own on the stands. Otherwise these covers are good. As rule heads over articles are better than those used on the other magazines mainly because type is more "colorful."



Original cover is green and black background. Invariably interesting and attention-compelling are the mailing pieces and booklets of this University



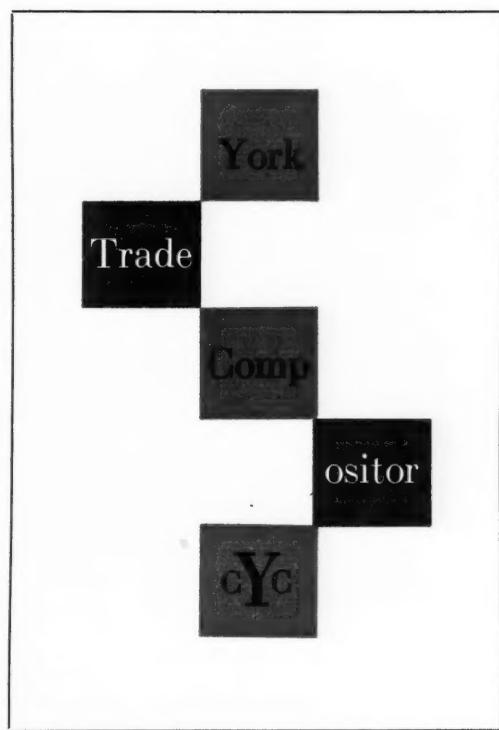
Original of this E. I. du Pont de Nemours and Company house organ was in red, white and black on yellow. Art and layout by Robert R. Donovan

In the smaller advertisements, set in the shop, we would surmise, spacing is often too wide between words to look well. However, we have our own troubles in that respect for, in reality, these small advertisements are the most difficult to do anything with. Considering the limited field of each publication in comparison with those of England and the United States the magazines represent commendable effort.

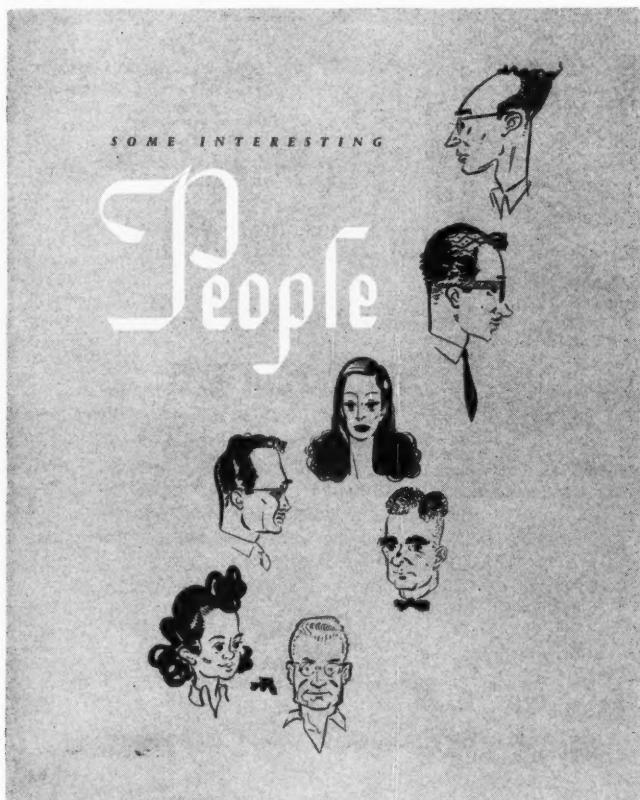
PRINTING DEPARTMENT, North-Western Polytechnic, of Kentish Town, England.—The specimens you submit are excellent examples of conservative, attractive, and readable printing. With an impressive layout, the poster "Printing Classes" is a bit confusing where the listing of the courses is made, the lines of relatively large bold face being set so close with no distinction between courses such as extra spacing would provide. The first three lines, a unit, should have more space showing between the third and the next "Layout," also a unit, than between the lines of what should be a definite first group. Proper grouping of related lines accomplished by spacing them apart from other things is an aid both to display values and clear reading, a subject at a

time, you know. The blue (for big display) and brown colors on the cream stock make a very pleasing combination. While it is attractive in design the cover of "Early Colour Printing and George Baxter," is weakened by the rather weak brown in which type is printed upon the fairly strong green stock. Similarly the red in which the vertical line on the prospectus cover, "Printing Classes," represents too little tone contrast with the goldenrod stock to stand out clearly. Bolder type would have helped this but scarcely amounts to a cure. Text composition is excellent and good book faces are employed. There are noticeable "rivers" of white in several pages of a brochure "The First English Printer." The term "rivers" applies to those streaks of white running down a page where the spacing between words strikes at about the same point in a number of succeeding lines. "Rivers" are especially probable where spacing between the words is wide, another reason for having just enough space between words to definitely set them apart. On the whole, however, craftsmanship is high grade, as is the presswork.

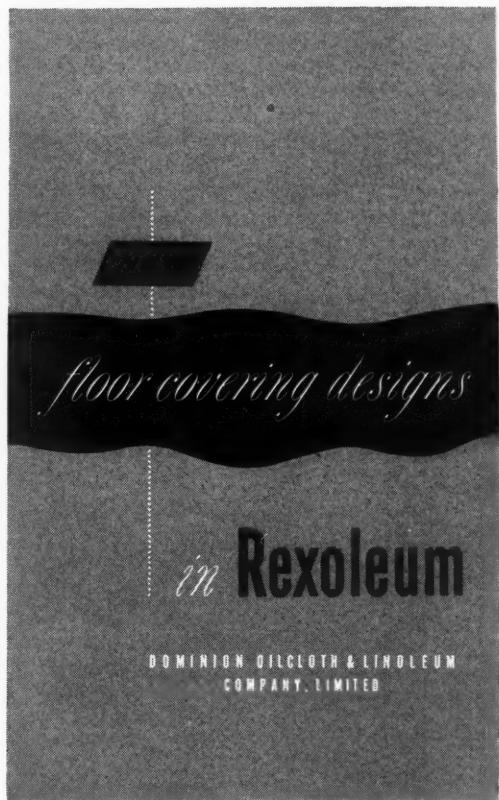
GEORGE HERMANN, of Manila, P. I.—Interesting is word that



Another of the interesting and usually striking covers which feature house magazine of the York Composition Company, York, Pennsylvania. Original was printed in light green and black on white



Cover of 8 1/2- by 11-inch brochure in which The McCormick-Armstrong Company, Wichita printer, parades staff and talents. Original is olive gray and brown on white



Impressive 6- by 9-inch booklet cover from Gazette Printing Company, Montreal. Original's colors are black, gray and yellow



of oils
and
watercolors

DORR BOTHWELL

FAY MORGAN

FARWELL TAYLOR

February 8 to
March 2, 1949

ROTUNDA GALLERY - CITY OF PARIS BEATRICE JUDD RYAN, CURATOR

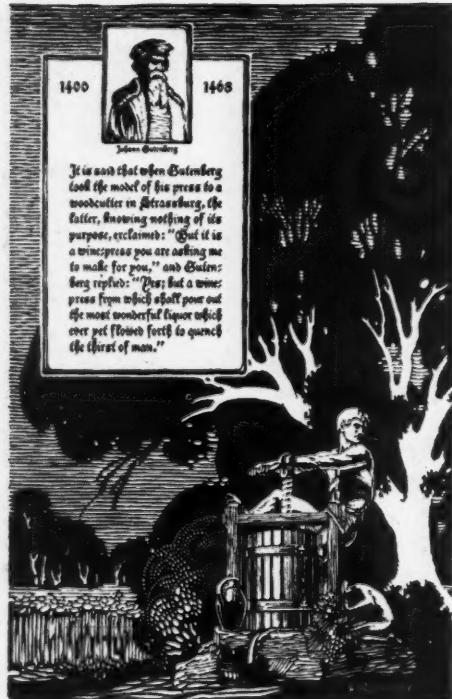
describes the work you send. Though not outstanding, workmanship is at least good. The quality of interest is achieved by such things as simulating the appearance of a passport booklet

in the announcement of the birth of your daughter Irene. A panel is die-cut from near the top of the round-cornered cover so the number from first inside page shows through. Where, as we recall, the seal of the United States appears on the regulation passport a line cut of the stork delivery-bound appears, while, instead of the words "United States of America" there is "United Babies of the World." Space doesn't permit complete description or reproduction but "This passport is issued once only and entitles bearer to a trip through life" appears on first inside page. Page "Description of Bearer" bears height, weight, color of hair, *et cetera*, in type, spaces being filled in with script type printed in pale blue, like writing fluid. Following the customary line "Occupation" the imitation writing reads "Mostly sleeping and eating." Blank pages where on a genuine passport visa stamps are applied are headed "Milestones" for filling in events in the life of the holder. With this suggestion and mention of special features other readers should have no difficulty adapting the handling for purposes of their own or some customer. Another novelty is the folder "Your Pass to a full year's happiness." The third page of the card stock is slit for the insertion of a thinner card on salmon-colored bogus which is set in the style of the standard admission

ticket printed from roll. Major display here is "George Hermann presents Season's Greetings." Novel ideas always pay in the increased attention which such things invariably receive.

Leftovers from last month's showing of San Francisco fine printing, but not by intent or even error; the press had to roll before the plate was ready.

Title pages by William Kibbee & Sons (top) exemplify what is ultra-modern as spread from "keepsake" volume by A. R. Tommasini glorifies traditional



The First Quarter Century of Craftsmanship in San Francisco

A BRIEF SKETCH OF
HIGH LIGHTS IN THE "SHARE YOUR KNOWLEDGE"
MOVEMENT BY THE GOLDEN GATE



San Francisco Club of Printing House Craftsmen

1949

By Eugene St. John



THE PRESSROOM

Questions on pressroom problems will also be answered by mail if accompanied by a stamped envelope. Answers will be kept confidential if you so desire and declare

HOT WAX CARBONIZING

For some time I have intended to write to you regarding an item in your department of THE INLAND PRINTER almost a year ago. In it, you stated that you were replying to an inquiry by sending the name of the source of what you consider the best equipment for performing rotary-type hot wax carbonizing. I shall appreciate it very much if you will let me have that same information.

Only rotogravure can lay it on thick enough. See item below.

POSTCARD PRESS WANTED

We are sure you are familiar with the press that prints business cards in three colors from roll stock and clips them off in a stack. We have heard there is a company building a press that will do the same thing in postcard size. Can you supply the name of this firm if this is true?

We have not heard of a press in production especially designed for the purpose you state, but are sending you a list of manufacturers who produce presses that possibly may be adapted to your purpose.

HOT WAX SPOT CARBONIZING

In your department for July, we noted reference to hot wax spot carbonizing done by a rotogravure coating machine. Will you tell us more about the machine referred to in the article?

This hot-wax ink might be classed as a form of cold-set ink since it is applied hot and set by chilling. Yet it is different in that it yields copies for a long period of time. This application is most efficient by the rotogravure process which, as you know, can apply the thickest ink of all printing processes except such half printing, half painting processes as silk screen—thicker than letterpress by far.

The machine in question was suggested by that of the carbon paper manufacturer who rolls the hot "dope," as he calls the wax carbon, out on the web of paper with a hot steel roll and sets it by immediately passing the web over a second steel roll which is chilled.

INK WITH LEATHER SCENT

We have a job coming up that the customer wants printed in leather scented ink. Where can we locate a source of supply for this and other scented inks? We have written all over the United States. If you can help us, we sure will thank you.

We are sending a list of ink makers who may help. It will be a special order. While a variety of scents have been conferred on inks for special purposes these generally stem from fruit or vegetable sources, but you may be able to interest an ink maker who will come up with a leather scent applicable to ink.



THE tendency of many modern dining places is to so indirectly light each room that the patrons are literally in the dark as to what they are ordering or consuming. A solution to this dark problem is found in the 7-by 11-inch beverage list of The Owl Room, at Atlanta, Georgia. Silver (metallic) type against a black background attains a luminous effect. The layout is attractive and has plenty of black space (for a change of pace).

CHECK PRINTING—SAFETY PAPER

We enclose a sheet of cheque paper which is commonly used in this country. We are especially interested in the most economical method of printing sheets 18½ by 23 inches, and 20½ by 25½ inches. The paper is chemically sensitized and is then printed all over with a micro design, using a fugitive ink. The method in the past has been to use a zinc line etching mounted on a wood base for this micro printing; the production is very slow, as the ink appears to clog in the fine zinc etching, requiring a stop every 250 sheets to brush out the etching. The machine used has generally been a 30-, 40-inch or larger hand-fed cylinder press and some economy has been effected by feeding two sheets at a time, one from each side of the machine. Difficulty is experienced with the ink as a water base is used with a minimum of oily vehicle. Drying is troublesome under varying conditions of humidity. Production only amounts to 500 sheets an hour or 1,000 if two sheets are fed together. We are now of the opinion that if the zincs were mounted on a solid metal base and an automatically fed cylinder press used, greater production could be achieved, say up to 2,000 sheets per hour.

With your present method, mounting the zinc plates on metal base and using the automatically fed cylinder presses handling the larger sheets would result in increased production provided you also consult inkmakers to formulate an ink that can be used without filling the form, causing stops for washing out the ink.

You state that you are especially interested in the most economical method of printing sheets with fugitive ink on chemically sensitized paper. The production of special safety papers for checks and other securities has reached its highest development in the United States and likewise the methods of imprinting these papers in the large sheet and a second imprinting of checks or other units, either three- or five-up, —numbering the pieces during the second imprinting.

The latest listing shows eight producers of safety papers in this country, including some of the leading

paper mills. Just what is added in the beater to sensitize the safety paper as it is tinted and how the second tint is applied (which you term micro printing), which is also sensitive to alteration, are not divulged by the papermakers. The printed sensitive tint, which may include a watermark design in the image, is probably printed from the roll of paper and most likely from a continuous design roll plate on the rotary press which could be either aniline, dry offset, rotogravure, or straight letterpress. On these continuous design circular printing plates of metal, rubber, or synthetic rubber, the design is repeated around the plate or roll.

The finished paper could be fed from the roll or a rewind roll directly to the rotary press. Ordinarily this safety paper is sold at retail in sheets such as 17 by 22 or 22 by 34, but on mill order probably it may be obtained in rolls.

Generally safety paper reaches the printing plant in sheets and if a considerable quantity of checks are wanted—say enough to consume a ton of safety paper per year, the watermark of the bank may be placed in the tint or micro print at a nominal cost, with the advantage of this being that the bank's mark is more attention-compelling than a real watermark.

The form, including the stub, wanted on the check would be printed or lithographed a number up on the original sheet with regular printing ink, after which the sheet is sent through the perforating machine if such an attachment had not been provided for on the press. The next step is to cut the large sheet carefully into smaller pieces to be made up into check books unless further imprinting is required.

This may be just numbering the checks or both numbering and imprinting the bank's customer's name and address on each check, usually in red ink. This operation is generally either three- or five-up, either on a special imprinting press made for this purpose or on fast small letterpress machines with automatic feed. Some of the shorter runs of this secondary imprinting are made on open platen presses. Obviously numbering the check and stub together five-up requires care of the numbering machines and good frisketing when the plunger is not to print. The latest scheme in keeping the plunger from printing is to frisket with Scotch tape.

Special numbering machines are also used in this specialty.

IN REGISTER—COMMERCIALLY

As you know, there are no permanent colors, but those that resist sunlight for from one to six months are frequently graded as commercially fast to light. Since perfect register throughout a long run on a large piece of printing is seldom if ever achieved, there must be some limit of error or tolerance in register. If the subject or most important part of an image is in register in two or more colors and the outlying parts and edges of the image are "out" not more than .001-inch, the piece would probably be passed as commercially in register. Granted that this is true, what is the best way to produce printing commercially in register without paper seasoning and air-conditioning equipment?

It would be impossible to devise a system that would be satisfactory under any and all conditions because of the variables in printing, paper, rollers, inks, and local atmospheric conditions. In some cities, within a few city blocks may be found large printing plants in the basements of buildings at water level of lakes and rivers while other plants are on the top floors of many-storied buildings. This is just one example of a great difference in atmospheric conditions which must be considered in planning a system without air- and paper-conditioning equipment. The man in the basement along the river would have to use more heat to keep the moisture off the sheet and take more care in keeping paper covered.

Probably the most helpful suggestion is to give the setup for a riverside plant. Other more favorably located plants may trim their sails

according to the difference in altitude and distance from the large body of water.

Since much of the paper today has around 6 per cent moisture content when shipped from the mill, it should be left in wraps and container until ready to go on the press (after all preliminary work is done so that printing may start as soon as the feeder is set).

The infrared sheet heater is used according to the local needs—one, two, or three sheet heaters to the press. One heater may be used where the sheets leave the feeder as they start down to the grippers, another may be used under the cylinder, and another on the delivery. Moderate heat is used on the run of the first-down color, the sheets are delivered into wraps, and the pile carefully covered.

As soon as the first color is set well enough to handle and to put through the press again without smearing, the second color is printed, with increased temperature if necessary, and the sheets again run into wraps, and so on to the last color which is delivered unwrapped.

This system has been tried and approved in a number of plants, after first experimenting as to the heating equipment in the form of infrared electric sheet heaters needed in connection with the central heating system of the plant, which should be good. In some plants, one infrared heater under the feedboard of the cylinder press is sufficient.



people



Officers and directors of Printing Industries of Philadelphia, from left: Harold Fiedler, William Reid, Jr.; William Jensen, C. A. Schaubel, C. Wesley Armor, Ralph De Kalb, Joseph Kircher, Joseph Hoffman, T. H. Smythe, Clayton Taylor, Roy Bensing, John Williams, and Emil Mueller



Group of top ranking graduates of this year's evening courses in printing sponsored by the New York Employing Printers Association. Each of the senior graduates received a cash award for his or her accomplishments



E. H. Wadewitz receives testimonial from LTF from Secretary Ralph D. Cole of Lithographic Technical Foundation as Executive Director W. E. Griswold looks on



Malcolm O. Brewer, the sales manager, Printing Machinery Division of Electric Boat Company

Everett E. Henning has been appointed to St. Louis sales office of the Champion Paper and Fibre Company



Donald T. Sutte is the new president of Printers Supplymen's Guild of Chicago



E. Rene Leach, manager of Chicago agency of Mergenthaler Linotype Company



Donald C. Cottrell, the president of the C. B. Cottrell & Sons Company of Rhode Island



Edgar H. (Ted) Wolfe is now the president of the Barrett Bindery Company of Chicago



"Scotty" and his bagpipes. He is a student at Technical Trade School, Pressmen's Home, Tennessee



ABOVE: (left) Paul E. Lipsey, new plant manager of Babcock Printing Press, Canton, Ohio; (right) Maurice Samsel, superintendent of Manx Corporation, Chicago

Attending graduation exercises of New York School of Printing were, left to right: Don H. Taylor, Ferdy Tagle, William H. Friedman, and Dr. C. F. Perfsch

Veteran Rand McNally and Company typographers Charles Friday and William O'Brien, shown with Andrew McNally III, retire after 86 years joint service



W. MacFarland Beresford (right), printer, is new president of Lions Club of New York. He is with Benet Polikoff, retiring president



TYPOGRAPHIC CLINIC

★ By Charles J. Felten

Is Your Publication . . .

On Schedule . . . Typographically Correct . . . Neat Appearing . . . Profitable . . . ?

GIVEN PROPERLY PREPARED COPY, PUBLISHERS' TYPESETTERS CAN ANSWER MOST OF THESE MIGHTY QUESTIONS (in the positive) FOR YOU!

Call **SA cramento 2-4241**

PUBLISHERS' TYPESETTERS
330 SOUTH CHRISTIANA AVE. • CHICAGO, 24, ILLINOIS

When asking about "typographically correct" and "neat appearing" publications the vehicle that carries the query should obviously be designed along these lines. This example is not. Incorrect emphasis is the main fault. Lack of continuity is caused by setting the main points of the message at an angle. This may startle the eye but the four successive jolts of condensed gothic do not form any sensible design pattern. Outside of these lines and the large inharmonious Goudy Bold question mark the pattern is set in too many horizontal shapes.

If rules are desirable they can be used to divide a layout area into four well-proportioned patterns such as this resetting. They also act as a unifying element to hold the design together. By this "organization" of copy the logical elements can better be assimilated by the eye. This is known as an "axis" type of layout whereby the display at top left-hand panel is set flush on a right axis. The text in upper-right panel is likewise set on a flush left. Both are irregular at the other extremity. Excessive letterspacing is thus avoided.

Is your publication
... on schedule
... typographically correct
... neat appearing
... profitable
?

Given properly prepared copy, PUBLISHERS' TYPESETTERS can answer most of these mighty questions (in the positive) for you! Call **SAcramento 2-4241**

PUBLISHERS' TYPESETTERS

330 SOUTH CHRISTIANA AVE.
CHICAGO 24, ILLINOIS

Development of Methods for Printing on Plastics

By EUGENE ST. JOHN

• OLDTIME PRINTERS may recall the first printing on the oldest plastic, celluloid, which from the modern viewpoint was crude indeed. Printing was on glossy celluloid and the pieces were laid out singly to dry or, when possible, dove-tailed or shingle-wise.

The prints upon glossy celluloid offered a rather poor resistance to abrasion. Printing on glossy modern plastics, vinylite for one example, is still practiced with inks similar to those first used on celluloid and with the same unsatisfactory resistance to abrasion.

Today the common procedure is to either print on cellulosic wraps, such as Cellophane and Pliofilm, with a special ink which combines with the plastic so as to become an integral part of it which cannot be removed without removing the plastic beneath it, or print on thicker plastic sheets like Vinylite with a special ink which combines with it and afterward apply the gloss on a hot press, or print on a thick sheet of dull plastic and apply a gloss and protective wearing service in the form of a special varnish with a spray. The last of the three is the method used to apply wear-resistant surface and gloss to playing cards printed on Vinylite (mat) on the offset-litho press. On sausage coverings, the special ink combines with the cellulosic "skin." On weather-proof signs on plastic sheets (mat) the special ink combines with the plastic and the sign is given gloss and wear resistance, waterproofing and so on, on a hot press. A fourth method is to laminate a thin film of plastic to a thicker sheet of plastic. This method has been practiced in the form of laminating cellulose acetate on card and paper book covers and so on for some years. Vinylite and other plastic films as well as "acetate" are put to this use.

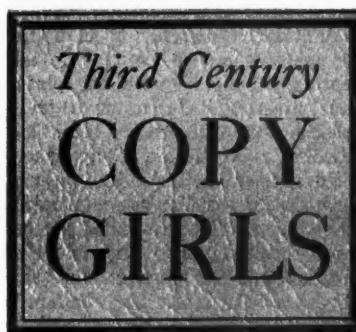
Rotogravure

Two kinds of rotogravure equipment are used to print on plastics, the greatest volume on the thin, flexible film. In both processes an etched or engraved cylindrical plate is employed to deposit a special ink

from the recesses of the plate onto the web of plastic. These plates, known as "cylinders" in the trade, are of copper, sometimes chromium or nickel-plated for longer wear.

The two kinds of equipment are the unit type, in general use for printing magazines, newspapers and commercial work in the printing industry on paper, thin flexible plastic film, foil and so on, and the textile print machine; the printing on it is called "intaglio." The textile print machine uses roll-feed, and the unit-type press may be equipped for either roll- or sheet-feed, the former more practicable.

The unit type press employs a separate station for each color, and up to seven colors may be printed in



Many advertisements are appearing in the classified columns for copy girls, and for girls as proofreaders. This is not so modern or new as many imagine.

Origen of Alexandria, who lived in the third century and who was one of the most learned of the Greek Fathers, employed a number of fast writers to take his dictation in relays, so many words to each. He kept seven of them busy because by the time he had dictated about twenty-five words to the seventh the first had finished his stint and was ready for another dictation.

But the interesting part of this story is that he also employed a number of scriveners and among them "young ladies skillfully accurate and neat in penmanship" to make copies of his letters, articles, and manuscripts.

—DAVID T. ARMSTRONG

• This is the first of a two-part article by this deservedly popular writer. In our October issue Mr. St. John will discuss inks for the newer plastics, further divisions and outstanding qualities of the various plastic materials

a single run. The cylinder runs in a covered ink fountain, a doctor blade scrapes off surplus ink, and the web is held in contact with the plate cylinder by a synthetic rubber-covered impression roller. Air and heat drying are arranged for between color stations.

The textile "intaglio" printing machine is based on a steel impression cylinder known as the back-up roll, covered with synthetic rubber, around which may be grouped a printing unit for each color to be printed. Each unit includes a color box or "bath" which contains the ink, a furnisher or applicator roller which carries the ink to the printing plate around the cylinder, and a steel doctor blade which scrapes the surplus ink off of the plate and returns it to the color box or fountain. The web is carried to the press from the feed roll, and the remaining parts are the forced drying oven, cooling area and the rewind roll.

The impression or back-up roll, a cylinder from eighteen to thirty inches in diameter, is not gear driven but friction actuated by the geared plate cylinder, which theoretically controls the tension once register has been secured since the film is always in contact with the plate cylinder and the back-up or impression roller, but in practice adjustments must be made by moving the plate cylinder up or down as the web varies in caliper.

The tendency of plastics to change in dimensions when exposed to high temperature calls for careful control of tension and rewind, the surface of back-up roll, pressure of plate cylinder and synchronization of the printing and feeding. The highest temperature practicable in the drying oven is 160 degrees Fahrenheit lest greater heat cause distortion and puckering of the plastic. It is not necessary to etch the printing plate as deeply for plastics as for paper; in fact, it would be disadvantageous because plastics lack absorptive quality. The thinner film of ink is an aid to drying. For the same purpose the inks must be formulated to yield the strongest possible color in the thinnest film. The

colors must not bleed from the influence of the plastic's plasticizer.

The same type of etching is used for unit type and textile type printing plates, and the inks differ only in solvent content as indicated by varying operating speeds and drying conditions.

Silk Screen

The silk-screen process is used to decorate plastics to a considerable extent because of its well known flexibility, but it is a slow method. However, it has the advantage of not being limited in application to a flat surface, as is true of the major printing processes, so it is widely used to decorate rounded surfaces. It has advantages in applying heavy lines and masses on flat surfaces when the run is not too long, and it may easily be used to decorate many materials not easy to put through the printing press. It is, of course, superior even to gravure when a thick film of color is specified. For short runs, silk screen is often the most economical process since the image or form to be transferred to the plastic can be most cheaply produced by this flexible process.

Silk-screen colors of higher viscosity than gravure inks are called for, together with slower drying solvents, as very fast drying of the colors clogs the screen. Satisfactory fast drying on the decorated surface is obtained from infra-red heaters which safely dry the plastic quickly without overheating it. No oven is required, as drying in the open air is easy with infra-red without damaging the plastic by overheating it.

Letterpress

The plastic may be heated moderately before printing by the letterpress method, and this has been found a decided advantage in the necessary amalgamation with the special ink, which is based on the same plastic as the surface to be printed. This, the latest development in printing on plastics by letterpress, also permits the use of a hard foundry type without the necessity of using brass or steel type. Aside from its limitation to use on a flat surface, letterpress is a very flexible process. Some novelty manufacturers have designed their own electrically heated presses for printing on plastics. Obviously, this is the best method yet devised, as far as the application of the ink to the plastic is the concern, since inks with the strongest volatile solvents are not required.

Offset-Lith

While printing on plastics other than the thin cellulosics is not done by offset-lith and lithography to the same extent at present as by the other major processes, much nicer decoration of molded and extruded objects has been produced, and doubtless the means will be found to utilize offset-lith and dry offset more extensively to print on plastic sheets. Beautiful plastic playing cards are produced via offset-lith by using inks that dry principally by oxidation. A protective lacquer with high gloss is sprayed on the sheets, after the ink has been dried with infra-red heaters. Offset-lith may be more widely used to print on other than the thin, flexible plastic films requiring roll-feed when further developments have been achieved through the research associated with this process since its introduction not many years ago.

Aniline Process

The aniline process is a modern extension of letterpress, no older than offset-lith, and was first used in this country around 1920 to print on glassine and translate the web into bags in one operation, possible with quick drying inks used in this process which also enjoys the advantage of utilizing rubber plates and cylinders. It turns out a great volume of printing on the thin, flexible films of plastic and at high speed.

Further extension of this process for printing on the newer plastics being brought out in rapid succession depends on the development of suitable ink for plastics that will not harmfully affect the rubber or synthetic rubber surfaces used in this process. This condition applies also to offset-lith.

Of course, the problem of plastic production and printing on plastics by all processes is still largely in the development and the laboratory stages while the use of the printed plastics continues to grow by leaps and bounds.

Printers owe their latest instant drying halftone ink for the coated papers to the research for an ink to dry quickly on a plastic in the form of modified rubber, "Pliofilm." It is likely that the research and ingenuity of the producers of plastics and ink-makers, and the utilization of aids to quick drying like infra-red heaters, will hasten the day when printing on plastics will be a commonplace general practice of commercial printers.

(Concluded in our October issue.)

TIMES CHANGE

*So Do Prices
and Typography*

To demonstrate a recent article on inflation the New York *Times* reprinted this menu of one of New York's best restaurants (now as then). You could have the regular dinner for twelve cents, and polish it off with half a pie for two cents, if you were a glutton.

But in those days (just before the Civil War) a good man earned \$6 a

DELMONICO'S

RESTAURANT.

494. PEARL STREET.

BILL OF FARE.

Cup Tea or Coffee,	1	Pork Chops,	4
Bowl " " " " "	2	Pork and Beans,	4
Crullers,	1	Sausages,	4
Soup,	2	Puddings,	4
Fried or Stewed Liver,	3	Liver and Bacon,	5
" " Heart,	3	Roast Beef or Veal,	5
Hash,	3	Roast Mutton,	5
Pie,	4	Veal Cutlet,	5
Half Pie,	2	Chicken Stew,	5
Beef or Mutton Stew,	4	Fried Eggs,	5
Corn Beef and Cabbage,	4	Ham and Eggs,	10
Pigs Head " " " " "	4	Hamburger Steak,	10
Fried Fish,	4	Roast Chicken,	10
Beef Steak,	4		

Regular Dinner 12 Cents.

Smith & Hawford Printers 23 and 25 Day St. N.Y.

week, and if he dined at Delmonico's seven nights a week, he would spend 14 per cent of his wages. The twelve-cent meal would cost at least \$1.50 today, \$10.50 for a week of dinners. Considering this as 14 per cent of a weekly wage, the diner would be earning \$75.

Wages have thus increased in 110 years (roughly) from \$6 to \$75 a week for the same work. If the value of the dollar in 2060 bears the same purchasing relationship to the present dollar that the present dollar bears to the 1834 dollar, then weekly wages for the same work will go from \$6 in 1834 to \$75 today to \$938 in 2060.

—from *The New York Times*

Now Is Your Time to Put 'Elation' into Relations Manuals for Employees

By George Eaton

• WAY BACK IN 1857 rules and regulations were as rigid as the collar 'round grandfather's neck. Handbook of Carson Pirie Scott and Company, of Chicago, announced:

"Store must be open from 6 A.M. to 9 P.M. the year around.

"Store must be swept and counters, bases, shelves and showcases dusted.

"Lamps trimmed, bins filled and chimneys cleaned; doors and windows opened; a pail of water, also a bucket of coal, brought in before breakfast (if there is time to do so) and attend to customers who call.

"Each employe must pay not less than \$5.00 a year to the church and must have regular attendance at Sunday School.

"Men employes are given one evening a week for courting and two if they go to prayer meeting.

"After fourteen hours of work in the store, the leisure time should be spent mostly in reading."

Today, everyone associated with Carson's is on a five-day work week and the store is as modern as tomorrow's newspaper.

The following are a few ideas and a ten-point program you might offer your customers who have employe communication publications:

Take a good look at your employe indoctrination publication. Is it up-to-the-minute or as dated as high button shoes?

Let's get down to cases, as Uncle Henry used to say on New Year's Eve. The following ten-point program is dedicated to the proposition that welcoming the new employe into your family circle is better than daring him to step across threshold.

May we, for the purposes of this article, refer to the employe as "he" in the manner that the department stores invariably refer to all of their customers as "she."

Sell the Employe, Too

A careful assessment of your organization's best selling points will pay personnel dividends. "Company manners" in this instance would

mean being as friendly and polite to members of your company as to important visitors or customers. A realistic assessment results from the answers to such questions as: Is it our policy to promote from within our organization whenever possible to do so? Is our safety program active and vigilant? How many veteran employes do we have? Do we have father-and-son and other family teams among our employes? The very youth and vigor of an organization can be a selling point. The idea is to put your best foot forward without stumbling over dangling participles or bumptiousness.

Why will it pay you to sell the employe with your publication? Because of your objectives. First, you must want him to *read* the book. You want him to read it from cover to cover rather than flip through the pages in record time. Second, you want him to be able to *understand* what he reads. He probably is not in the habit of perusing legal tracts. Third, you want him to *remember* what he has read. You will be happy to have him refer to the book as his most reliable source of information.

Make the Book the Best

An employe information book could and should be such a smooth blending of copywriting, illustrating and typesetting that it will be found on your receptionist's desk and in your salesmen's kits as examples of your effective advertising program. Art is termed commercial when it is created to do a job—a selling job. Make your publication double in brass as one of your cleverest advertising pieces. The front cover establishes a good or opposite first impression. The overall boys, particularly printers, can appreciate a good layout job just as much as the office force.

Do you remember your first morning on the job? You had that butterflies-in-the-breadbasket feeling and every welcoming smile and word was a rainbow. A big smile is more than a morale booster—it's good business.



Tuck this booklet away where you can consult it from time to time. It may help you even after you have become a seasoned employee.

Remember to ask any and all questions that occur to you. We're glad you are here and we wish you lots of luck on your new job.

Here is "Snipper," the Hengerer's elf, who adds sparkle to the Buffalo store's booklet "Welcome to Hengerer's"

A welcoming message from the president is a constructive feature and a book filled with smiling faces be-speaks a friendly atmosphere. Of course that's elementary, my dear Watson, but satisfied employes are worth underlining the obvious. Satisfied employes are the best company advertisements yet discovered! You profit by all good publicity.

The back cover of "About You and Polsky's of Akron" appropriately features smiling, friendly reminder to smile





**YOU'LL FEEL AT HOME AT
HOCHSCHILD, KOHN & CO.**

"You'll Feel at Home at Hochschild, Kohn and Company" puts out the welcome mat to this Baltimore store

"This book belongs to " personalizes the publication. Adding "Department number ; Supervisor " further establishes the fact that you want the book to be his own personal property. A floor plan of the store or factory, when applicable, is helpful. Hand in hand with keeping the book personal is a straight across the table style of writing that is informal without being coy. Above all, you cannot make an employee look up to you by

Here's how Sears, Roebuck and Company cordially invites the employee to "Turn Your Ideas Into Cash"



talking down to him! One false note of insincerity or cuteness can wreck the preceding harmony as effectively as a fluffed high note on a trumpet.

Put in History—Without Yawns

Chances are that you would be surprised to know how little he knows about what you produce or how your business began. Tell him about your rise from rags to riches, if such is your story, because that has made intriguing reading since the tear-dimmed days of Horatio Alger. "For nearly a century the people of Cleveland have been shopping at Higbees...." "We manufacture printing telegraph apparatus and we have a tradition of careful workmanship...." Make a few vital statistics vital to him. He can soon tell you how many rooms there are in his home. Tell him about his second dwelling place. About fifteen million American men and women spend eight or more hours a day, five or six days a week, in mills, factories or plants. "It would take a freight train a mile long trips to transport our yearly screw production" makes for more exciting reading than "we manufacture 8,987,654,321 screws per year." Don't hesitate to tell him about your competition. Ours is a nation that thrives on competition, and neither you nor he will be hurt by his knowing the industry picture. "There are 37 other book binders in this city...." Tell him when you began, where you are going and why you are telling him the story—because *he* is *important* to you. Everybody in your organization is a potential star salesman!

Your personalized program began with your president's friendly greeting. The employee has written his name in his book. Now put some flesh and blood people in your book and he will be sure to read it. A "Who is What" page, listing executives by name and title, has proved of value in several publications. In addition to telling him who key men and women are, tell him that these people are always glad to give him information or help him in any way they can. He will be particularly interested in those employees who began as underlings in your organization. Everybody gets a big kick out of the family album.

Now Tell Him About HIMSELF

Remember: *he* is the hero of your book. You are Opportunity, Shangri La or Paradise Regained to him. Anticipate his unspoken questions. He wants to know when pay day arrives, of course. Tell him all about

it under an attractive heading "Pay Day!" He would like to know all about vacations. He is eager to know how many holidays you observe (and this may include Yom Kippur, Rosh Hashana and the Serbian Christmas). Along with these dessert courses, tell him about where he can get information regarding courses to take to better himself. Tell him about your company's traditions rather than rules. Tell him about health benefits, pension plans, hospital care, discounts available to him, what to do if he is taken ill at home. Tell him Enthusiasm plus Knowledge equal a job that will be rewarded. Invite him to display his talents and to enter into activities with "Do You Bowl?" "Are You A Cub Reporter?" "Do You Like to Sing?" The more you tell him about his own best interests the more you both will profit.

Pep It Up With Pictures

The Oriental sage who remarked that a picture is worth a thousand words was not just coining a cliche, he was so right! Cartoons or line drawings and photographs can lend irresistibility. Maybe you have a trade-mark or advertising creation that could scamper through the book like Snipper, the Hengerer elf. A sense of humor goes steady with pep. Catchy headings, attractive layouts and typography, short sentences and simple words contribute considerable appeal to any effort. The book will be a bargain if it attracts skilled, conscientious workers into your family. It can be made eye-appealing and readable without costing a fortune.

Have You Forgotten Something?

Does your front cover read "Welcome to"? "You'll Like to Work at"? Is your language easy to read? Have you encouraged him to make suggestions for the good of the company? Is your book edited right up to today regarding individuals' names, location of departments, and the like? Have you told him how to report his time? Get all the facts he needs into his book and don't forget that word "smiles," said to be the longest word in the language (there's a "mile" between each "s").

One more copy suggestion: "We hope this introduction has made you feel at home. We want you to feel a part of our organization. Good luck to you. You are the Company. Your success is our success. Here's to our partnership!"

An index is necessary if he is to refer to the book in the future to

answer questions. An index is an editing job in itself, too. One or more pages for "Memo" notes are helpful. A smiling face on the back cover saying "It's your smile that makes a friendly company" will leave him smiling.

Why is it time to freshen up your employee indoctrination book? Have you ever been concerned with the number of employees who "come and go" at your plant? Studies made in all types of businesses reveal several "true causes" of turnover:

1. Poor selection.
2. Poor induction.
3. Poor training.
4. Indefinite and poorly administered wage and salary programs.
5. Poor supervision.
6. Unattractive plant and office.
7. Lack of adequate communication with employees.

While your employee book will not remedy all of the above causes, it will play a big role in saving the expense of turnover. Attractive plants and offices and publications are great morale factors. Advising employees of truth and facts removes questions of security and the desire to jump to what *looks* better. You cannot go far wrong effectively introducing yourself to your own employees! Some of them have probably been with your company for a long time; many will become key personnel in your organization, if you do an effective job now!

• • •

Doping Colored Inks

Before making any addition to a colored ink, the pressman should remember that the quantity of color in the ink is calculated in the formula and just this quantity used in making. It is obvious that any addition to the ink by the pressman necessarily changes the color unless he fortifies the original ink with a toner before or after making the addition.

This nice calculation of color is not from thrift alone but is done because a certain proportion of pigment to vehicle brings out the color best. Economy of materials is a secondary consideration in meeting the specification for a certain color. For example, the glorious sian or Monastral blue, which is considered the most useful colored pigment developed in many years, is very deep and must be reduced to bring out the characteristic hue in the range with which we associate bronze blue and milori blue.

One Printer's Impressions of Printing in Mexico

By SAMUEL E. LESSERE

• ABOUT TWENTY YEARS ago a leading American printer, touring Mexico, investigated its printing industry and characterized it as being fifty years behind the United States technically. Today, a similar tour of investigation discloses that, while the gap between the two countries has been somewhat bridged, Mexico is still considerably behind us in many respects.

This generalization is true only in part. There are a couple of plants in Mexico equipped with the latest modern machinery and utilizing up-to-date methods of production. But, speaking of the industry as a whole, it is still relatively backward, using machinery and equipment that has long been obsolesced in the United States (from which it comes), and methods that are inferior.

The plants that are modern by our standards are the photo-offset plants. Offset is too newly established as a branch of the graphic arts to have suffered much obsolescence.

As in the United States, letterpress still holds a commanding lead in point of volume, but this lead is being reduced by the rapid advance of offset—it is now second in volume. Intaglio or rotogravure, a poor third, is used mostly for cheap magazines and small illustrated newspapers. Its quality is quite poor, and no attempt, apparently, is being made at improving results.

A few of the larger letterpress plants, noting the advance of offset, have installed offset equipment as a sort of hedge, but in general the plants do not mix the processes.

In letterpress, there are about a dozen good-sized plants, and about as many medium-sized ones, equipped with a couple of small cylinder presses, Kellys, and the small job presses, hand fed; the balance are small, ranging down to what we in this country call bedroom shops. It may be noted that the name for the latter is "zaguan," literally "holes in walls."

The latter, however, do the great bulk of Mexico's small jobwork, a greater proportion, relatively, than is done in the United States where the bedroom printer has almost ceased to flourish. The work they do

is priced according to the whim of the individual owner, and varies widely from place to place. This is to be expected where the owner does not even dream of a cost system and prices his labor on the basis of what he can extract from the transient customer—and this is generally a price that does not keep him and his



This skilled pressman works down Mexico way

occasional helper in tortillas and frijoles (bread and beans, the staple lower-class Mexican diet).

The larger shops do have cost systems, but many of them are so inadequate and loosely kept as to be termed "cost systems" by courtesy only. Their pricing also is less standardized than in the United States. The bulk of the work they get comes from the government, from publishers, and from industry. The latter is not a large factor in Mexico.

There have been attempts to organize trade associations but, to date, these attempts, honored in theory, have not developed in practice. It is still every man for himself in the industry.

During the war printers in Mexico suffered under difficulties worse than were experienced by the printers of the United States during that period of shortages in materials required for production. Even now, after the situation has eased somewhat, photo-engraving is considered inadequate on a qualitative basis. Line plates

and deep-etch halftones are fairly satisfactory, but good color plates or heliotypes are not available. Electro-types are satisfactory, though it is claimed by printers that they will not stand the number of impressions that similar plates will withstand in the United States.

Quality inks were formerly unavailable except through expensive importation. Now, however, they are mostly available in standard colors through branches of the American plants established in Mexico.

What was true of inks was also true of typesetting machinery and accessories. However, adequate supplies of these are now obtainable through the National Type and Paper Company in Mexico, through which types, composing room equipment, and paper are also obtained.

Paper, indeed, has been the principal bottleneck from which the industry has suffered for years. Though there is a papermaking industry in Mexico, all the printers whom I interviewed agreed that its product is of poor quality, and that it is impossible to do uniformly good presswork with it.

Thus, any work requiring even a minimum of quality compels the importation of standard papers from the United States. The delay and cost have been and still are backbreaking, not only because of import duty but also because, recently, the falling value of Mexico's peso has brought an additional burden.

Bookbinding facilities are just adequate. There is only one shop in all Mexico that boasts a Crawley rounder and backer. There are two or three shops that have old model case-making machinery. Apart from that, there are the usual stitchers, folders, book sewers, and book presses. Much work is done by hand.

There is not enough case binding to be done to justify the importation of expensive machinery for the purpose. Hand labor is cheap and plentiful enough to make such importation unnecessary. Besides, the books are mostly paper-cover bound and, when full bound, are in small editions.

The industry is highly unionized. Mexican labor is more politically minded than its American brother and, as a result, has been able to effectuate its demands very successfully. For all that, though proprietors may not agree with me, printing labor is not excessive in cost, even though its production is not as high as that of similar categories of labor on our side of the Rio Grande.

A linotype operator will produce an average of six or seven galleys of

straight matter, column width, per shift. This is generally exceeded by an American operator. This difference in production does not indicate any inherent incapacity on the part of the Mexican operator; I believe it can be largely explained by climate, poor nutrition, or having to work with poor equipment.

Hand composition, makeup, type storage, stonework—all these are behind our country in style, tempo, and facilities. Yet work proceeds remarkably well, despite handicaps that would be considered intolerable to American employees.

The quality of the work which I have seen indicates that, under ideal conditions, Mexican printing plants can produce work that will stand comparison with the best in the United States. The *Nuevo Imprenta* (New World Press), whose managing director, Harry Block, is well known in the American publishing circles, is now printing a book for the famous Heritage Press, of New York. The preliminary color proofs which I was privileged to see were of excellent quality.

A Social Security system is in operation down there which goes further than ours in many respects. Not only does it provide benefits for unemployment and old age, it also embraces hospitalization and sick benefits. Moreover, there is a very fine maternity hospital that operates under its administration, the facilities of which are exclusively for the use of the wives of workers, without cost. Though the whole project is financed by payroll deductions of 3 per cent from workers, and contributions by management and government of 3 per cent each, in many cases the union contract calls for the entire 6 per cent to be met by management alone.

I have heard the system variously described as honest and perfect, and as slipshod, inefficient, dilatory. The truth probably lies somewhere between the two extremes.

Such is the status of the printing industry of Mexico and, unless there is a more rapid industrialization of the country than is currently anticipated, thus it will remain for quite a while. I have been assured that if the peso did not stand in its present weak position, many plants would go in for modernization, using American equipment. An added impetus to such a development would be some change in customs duties between the two countries. Since this lies in the political as much as in the commercial field, these factors cannot be accurately evaluated.

Safety First—Not Last

• WHILE IT IS TRUE that much printing and binding machinery is provided with safety devices, it is also a fact that these devices often are disconnected by employees who feel that they impede production. The result is either an unwarranted number of accidents or the forced engineering and installation of foolproof safety equipment by the owner of the machinery.

The following table supplied by the Pennsylvania Bureau of Research and Information, Department of Labor and Industry, also points out the type of machine on which accidents may be expected to occur with the greatest frequency in both printing and binding plants. It represents Pennsylvania's entire printing industry. The considerable increase in accidents during 1946 is possibly due to an increase in production with a resultant employment of inexperienced help. The largest number of accidents occurred on printing presses. Slitting machines caused the second largest number, but for some reason, paper trimming seems to be a fairly safe operation in Pennsylvania. Only three accidents in this group occurred over a two-year period, possibly due to the type of machines which were used.

MACHINES CAUSING ACCIDENTS

in Pennsylvania Printing and Publishing Industries

Machine	Number of accidents 1945	Number of accidents 1946
Stitchers	12	22
Folders	3	4
Cutters	10	14
Stampers	†	†
Perforators	—	3
Paper drills	†	†
Sewers	3	3
Rounders	†	†
Backers	3	—
Gluing	6	13
Linotype	10	—
Press cylinder	3	10
Presses, general	1	—
Presses, platen, auto.	3	—
Presses, platen, hand	4	5
Presses, all other	131	180
Slitting	19	25
Stapling	2	1
Paper trimming	—	3
Total	210	283

† Not in Pennsylvania Code List.



in Equipment and Supplies

VIBRATION and noise control through Elasto-Rib, a low-cost cork and rubber mounting, are described in a bulletin released by the Korfund Company, Incorporated. For the majority of applications the material requires neither bolting nor cementing. The material is available in sheets 24 by 36 inches either from the mill supply houses or direct, or can be had cut to sizes and shapes required. Methods of installation and recommended loading range are described.

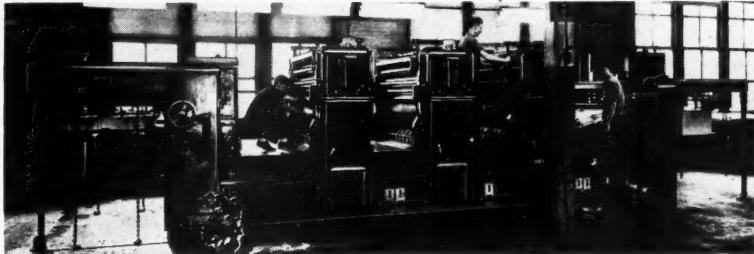
A NEW, small newspaper press called the "Cosmopolitan" was given its first public demonstration this past month by the Wood Newspaper Machinery Corporation at its plant in Plainfield, New Jersey. The new press, designed particularly for the "smaller-city publisher," is equipped to turn out up to 24 pages, standard newspaper size, or 48 pages, tabloid size, with its basic 1½ units (three couples). Additional units bring the capacity up to 40 standard pages (2½ units or five couples) or more. Production is advanced in two-page steps.

Area required for the 24-page capacity model, including control panel and working room, is 23 feet square, with 14 foot ceiling. No pit or trench is needed, the manufacturers state, the press being erected on its own bed plate on any flat, solid floor.

Considerable emphasis was placed by the manufacturers on one of the several unusual features of the press.

This is the "Intraserter" mechanism which provides two-page jumps on "collect" runs. The mechanism inserts a two-page sheet in one section of a two-part product, thereby increasing a standard size newspaper by two pages, and a tabloid size by four, if desired. Another feature of the press

Press prints directly from curved relief plates, but basically is similar in design to the Miehle 61 and 76 offset presses. It is of unit construction, with the same methods of feeding, registering and delivering the sheets as those employed on the offset presses. Being of unit construction permits adding



Miehle's three-color sheet-fed rotary letterpress. Single to four-color models of the press are made

is that plates can be run in any position without need for dummy plates. Standard equipment includes most modern types of tachometer and counter.

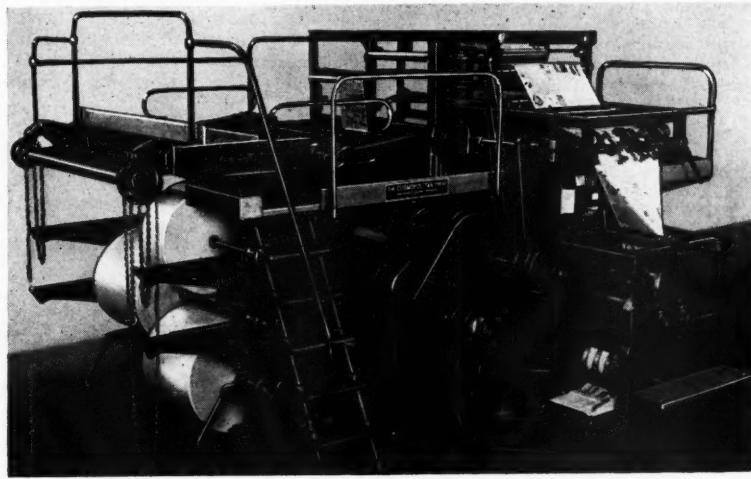
THE LATEST ADDITION to the line of Miehle presses is a sheet-fed rotary letterpress. The first press of this new type, a three-color, has been in operation at the Baltimore plant of the United States Printing and Lithographing Company for about six months, and it is reported that the press has proved itself highly successful in the production of fine printing at high speeds.

units as required to meet conditions. Also, the unit system of construction provides a separate impression cylinder for each color, and makes it possible to pack the cylinder and make ready in much the same way as on a flat bed cylinder press.

The Dexter feeder used on the new rotary press is the same as used on all larger postwar Miehle presses. Sheets are separated by air only, without the use of combers. The sheets are pre-registered, one sheet being brought into register position before the preceding sheet has moved off the feedboard. Accurate transfer between printing units is assured by a series of three transfer drums, each of which has only one set of grippers. The chain delivery and auxiliary air and mechanical devices deposit the sheets accurately on the plate at high speed.

Four form rollers transfer the ink to the plate through a system of distributor and vibrator rollers which lead downward from the fountain.

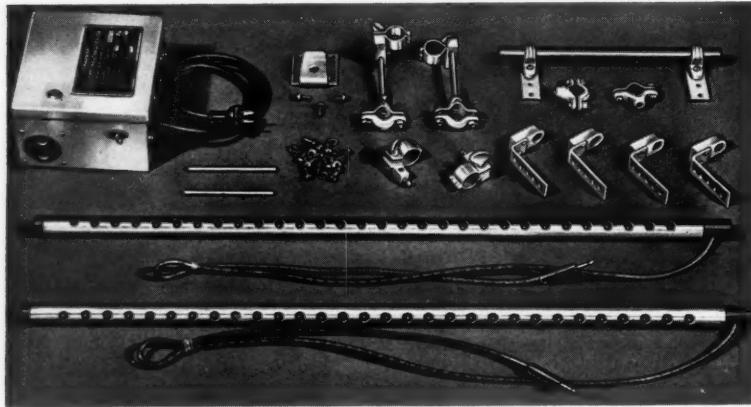
Two sizes of the new rotary sheet-fed letterpress will be manufactured, with running speeds up to 6,000 sheets an hour. The No. 61 has a maximum sheet size of 42 by 60 inches, while the No. 76 will deliver a maximum sheet of 52 by 76 inches. Maximum printing area is 41½ by 59 inches for the No. 61, and 51½ by 75 inches for the No. 76. Each size will be available in single, two-, three- or four-color models. For special applications, combinations of even more than four printing units may be installed.



The "Cosmopolitan," new small newspaper press made by Wood Newspaper Machinery Corporation

Low-voltage static-eliminating equipment of a new type is announced as particularly well suited to small and medium size presses, manufactured by Chapman Electric Neutralizer Company, Portland, Maine. The Model LV, as it is known, consists of a power unit

a new specially compounded cake form animal glue base adhesive which is clear light amber in color and becomes transparent when reduced with water and applied on material. The glue is claimed to hold paper and cardboard assemblies at 100 per cent relative

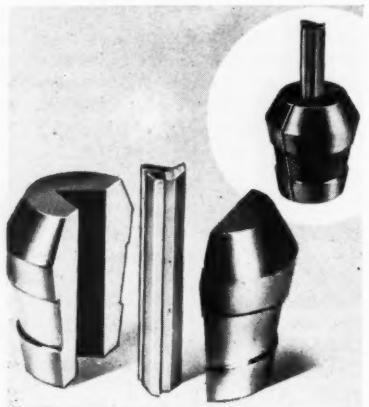


Chapman low-voltage static-eliminating equipment includes power unit, inductor bars, accessories

hung on a simple bracket which is attached to the machine; one or more inductor bars, one inch outside diameter, with a case of stainless steel; accessories which comprise a few suitable attachment fittings; and, where needed, suitable cable guides or ducts.

A TRIPLE-LIFE Kennamatic router bit is being introduced by Kennametal Incorporated, Latrobe, Pennsylvania. It is made of Kennametal, said to be

humidity over water at 100 degrees Fahrenheit without delaminating. The adhesive is said to melt down to a very fluid body which results in greater coverage when applied by automatic gluing machines. Lay-flat qualities and non-warp features result from proper balance of plasticizing ingredients to keep excess moisture at the glue line where it cannot penetrate and warp the materials on which it is used. Made by Paisley Products, Incorporated, it is supplied from the New York, Minneapolis or Chicago plants.



Kennamatic router bits have three cutting edges

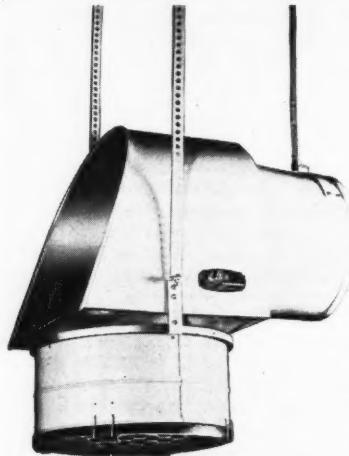
hard, strong, and more abrasion-resistant than steel, and is designed for routing woods, fiber board, plastics, as well as type metal. The bit has three cutting edges, but it is eccentrically-clamped in the routing machine chuck by means of collet pads so only one edge is operative at a time. When the edge becomes dull, the bit is turned so another edge comes into cutting position.

OF INTEREST to plants where high humidity conditions are encountered is

A NEW SCIENTIFIC and industrial counter, said to have a special application to the printing field, has been announced by the Streeter-Amet Company, Chicago. The counter can be actuated by any electrical pulse or signal from a contact switch, photo tube and amplifiers, metal detector, and so on. It is easily made to register any change in electrical intensity, allowing it to be used in conjunction with many power devices. When the load changes beyond a certain point, a count is registered.

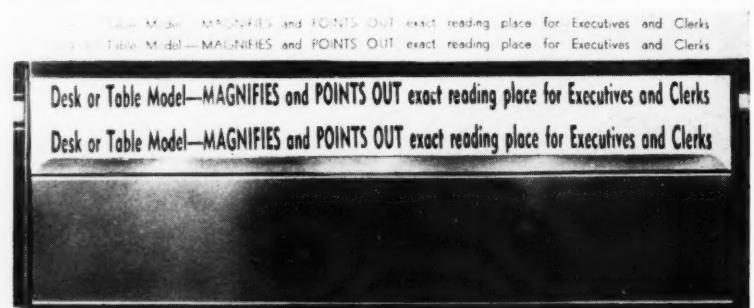
The counters, the company states, have broad scientific applications. They may be equipped to count the number of signals in a group. Used widely in conjunction with scientific instruments, they are also useful where background counts must be taken over a period of time.

A NEW MODEL industrial humidifier manufactured by Walton Laboratories evaporates approximately three gallons of water per hour. Model 30 has an



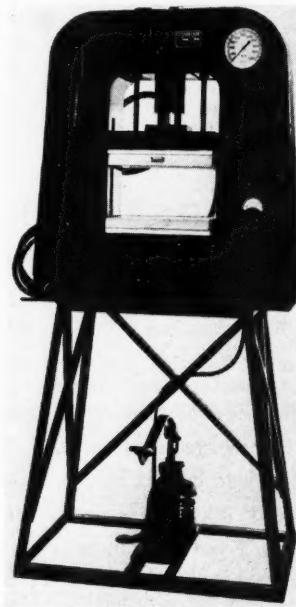
Small humidifier made by Walton has many uses

electrical consumption approximating 230 watts and it is said that units may be used in multiple for "spot" humidification, or for boosting the humidity obtainable from any existing systems.



Magni-Line reading glass features self-supporting design. The magnifier is 8½ inches wide

A COMPACT hydraulic molding press, equipped with electrically heated platens, for making plastic molds from hand-set type, linotype, or electrotype, has been announced by Studebaker Machine Company, Maywood, Illinois. Duplicate rubber plates for printing can be made from the molds. The press has 12-inch square platens, but it may

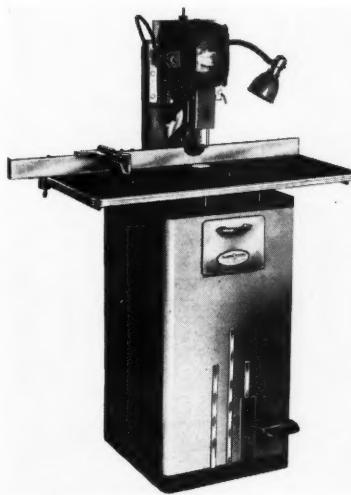


Studebaker's hydraulic molding press has electrically heated platens, 12 inches square

be secured in other sizes if required. Platens are electrically heated on 22 volts, 22 amperes, and are thermostatically controlled. Press is equipped with a pyrometer temperature recorder. A handy switch turns the electricity on or off. Pressure is obtained by foot operated hydraulic pump which produces pressures that are accurately recorded on a 40 ton pressure gauge. The press is known as the Model 140.

META-PASTE is a new aluminum paste, free of mineral spirits and compatible with commonly used oils, resins, and solvents, which is being offered paint and ink formulators by Meta-Paste Products, Incorporated, of St. Louis. Meta-Paste is prepared in both aluminum and gold pastes, non-tarnishing and non-discoloring, for use in printing inks. It is claimed that the paste results in unusually brilliant and durable pigmentation, and also aids in formation of film, allowing the use of shorter oils. While Meta-Paste itself will not oxidize or harden, it forms an elastic, non-chipping coating resistant to acids, alkalies, and water.

MODEL F is the designation given a new high-production paper drill, announced by Pioneer-Toledo Corporation, Toledo, Ohio. The drill has an automatic gauge, a 32-inch table with black plastic surface, and an all-steel



New Pioneer-Toledo high-production paper drill

welded cabinet with chip and accessory drawers. In other respects this new Model F follows the design and construction of the other Pioneer drills.

The Southworth Machine Company, Portland, Maine, announces a new and improved Southworth-Post envelope press which, it is claimed, operates at a speed of from ten to eighteen thousand impressions an hour, depending upon the job, the stock being run, and the experience of the operator. "Never-oil" bearings are used on all main shafts, reducing oil-up time to a minimum. The press will print from rubber plates, electros, linotype slugs, Ludlow, or foundry type. It has an automatic trip which stops the press instantly and throws off the impression. Instant variable speed control is another feature, a turn of a conveniently located handle giving the operator whatever speed he requires.

MERGENTHALER Linotype Company has announced cuttings of Electra Bold with Italic, and Electra Bold with Cursive. The combinations are available in 8, 9, 10, 11, and 12 points, the company states as demonstrated below.

8 Point Electra Bold with Italic and Small Caps

LINOTYPE abcdefghijklmnopqrstuvwxyz 123

LINOTYPE abcdefghijklmnopqrstuvwxyz vbc

9 Point Electra Bold with Italic and Small Caps

LINOTYPE abcdefghijklmnopqrstuvwxyz 123

LINOTYPE abcdefghijklmnopqrstuvwxyz vbc

10 Point Electra Bold with Italic and Small Caps

LINOTYPE abcdefghijklmnopqrstuvwxyz 123

LINOTYPE abcdefghijklmnopqrstuvwxyz vbc

11 Point Electra Bold with Cursive and Small Caps

LINOTYPE abcdefghijklmn 123

LINOTYPE abcdefghijklmn vbc

12 Point Electra Bold with Cursive and Small Caps

LINOTYPE abcdefghijklm 123

LINOTYPE abcdefghijklm vbc

ELECTRO-COPYST, Incorporated, has announced an all-electric, bench model hydraulic vulcanizer, Model V-107, with 9- by 10-inch platens. This model comes complete with thirty-two spring-steel bearers so that plates of any predetermined thickness can be made. Only 1500 watts of current are needed as the platens are insulated. Rubber



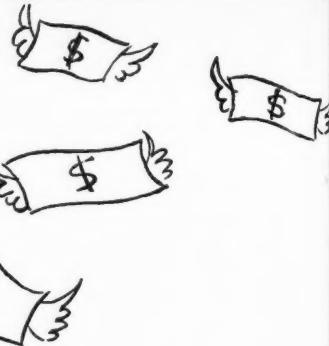
Hydraulic vulcanizer, all-electric bench model manufactured by Electro-Copyst, Incorporated

plates can be used on any flatbed, web, or rotary letterpress or multigraph and can be used in conjunction with offset in imprinting work.

EASTMAN KODAK COMPANY has announced a new blue-sensitive film for the graphic arts. It has no antihalation backing, and is made specifically for those who want to literally reverse an image by exposure through the back of the film. The general characteristics of the new film, it is stated, are somewhat similar to Kodalith Ortho Film, Type II, except for the fact that the new film is not an orthochromatic emulsion. The film will be made available through all Kodak graphic arts dealers.

A MACHINE that automatically tabs and tallies printed sheets at the delivery end of the press has been manufactured by Miller Lauffer Printing Equipment Corporation. It is called "Tally-Tab," and is designed to operate on any size or kind of press in any printing process. Weighing 25 pounds, it can be moved from press to press as desired. "Tally-Tab" can be set to synchronize with the press, according to the manufacturer, automatically counting units of 50, 100, or 500 sheets, and inserting a marker tab directly into the pile, extending about 1½ inches outside the pile.

Here's Your '49 Gold Rush!



THE INLAND PRINTER'S NEWEST COMPETITION The '49 Business Card Contest

Win cash prizes of \$25, \$20, \$15, \$10, and \$5—and nation-wide publicity in the world's leading printing journal!

Breathes there a printer with soul so dead,

Who never to himself hath said . . . "I'd like to show the industry how a business card should really look." Here's your chance! We furnish the copy—you furnish the layout and typography.

Get on this Trail of 1949 and capitalize on your ability to attractively advertise business cards.

The rules are simple. There is nothing to cramp your style. The card copy below must be used. The size of the business card is to be 2 $\frac{1}{8}$ by 3 $\frac{3}{4}$ inches. You may use any color of ink on white stock. You may use any type faces, type ornaments, or rules in the case. Your design may be modern or traditional, your treatment serious or humorous. The sky's the limit . . . let yourself go!

Five cash prizes are offered: \$25 first prize, \$20 second prize, \$15 third prize, \$10 fourth prize, and \$5 fifth prize.

HERE'S THE COPY



CALLAHAN PRINTING CO. NOT INC.
SPECIALIZING IN
COMMERCIAL STATIONERY
BUTLER 3-4488
2345 N. MAIN STREET,
ANYTOWN, U.S.A.

AND HERE ARE THE SIMPLE RULES:

1. Use only the copy printed above.
2. Size of the business card is to be 2 $\frac{1}{8}$ by 3 $\frac{3}{4}$ inches.
3. Use any type faces, type ornaments, or rules.
4. Use any color of ink on white stock.
5. Submit one proof in actual colors, and three black and white proofs of each color form for reproduction.
6. Mail your entry flat (not rolled or folded) to Contest Editor, THE INLAND PRINTER, 309 West Jackson Boulevard, Chicago 6, Illinois.
7. Be sure to include your name and address.
8. Your entry must be postmarked not later than December 31, 1949.

THAT'S ALL THERE IS TO IT! WE'RE LOOKING FORWARD TO OUR USUAL QUOTA OF TOP-DRAWER CONTEST ENTRIES. GOOD LUCK TO YOU!

GREETINGS FOR M. L. GRISWOLD

Merton L. Griswold, president of the Typothetae and president of Rogers-Kellogg-Stillson, Incorporated, until his retirement last year, celebrated his seventy-seventh birthday on August 19.

Charles W. Folks, the secretary of Rogers-Kellogg-Stillson, Incorporated, designed and wrote a 9- by 12-inch birthday booklet which was bound de luxe style and carried the signatures of all the company's employees on the last page. "A Garland of Birthday Greetings for Merton L. Griswold" was then sent to the gentleman so affectionately remembered.

NEW ENGLANDERS ELECT OFFICERS

Graphic Arts Institute of New England has elected Robert W. Williamson president for the coming year. Assistant treasurer of T. O. Metcalf Company and president of the Williamson Offset Company, both of Boston, Mr. Williamson has succeeded Arthur M. Wyman (Wright & Potter Company), who served two terms.

Arthur T. Howard (A. T. Howard Company, Boston), was elected vice-president. Re-elected were Donald C. Hagar (Rapid Service Press), treasurer; Addis W. Dempsey (Donovan & Sullivan), the assistant treasurer; and Howard S. Patterson, secretary.

Formal organization of the New England Photoengravers Association was also announced, Mr. Dempsey being elected to serve as the first president. The new association of photoengravers has been established as a division of the Graphic Arts Institute of New England.

PHOTOENGRAVERS COMMITTEE

The recently formed Photo-Engravers Joint Industry Policy Committee of Southern California elected John Bork chairman of the committee and R. H. Bovard recording secretary.

Current basic problems facing the industry were determined by the committee to include: 1. Price Condition: Accurate method of cost determination; Wide variation in selling prices; Necessity of educating salesmen, with particular emphasis on estimating. 2. Productivity of Employees: Employment interest; Employment stability; Competence of foremen. 3. Competitive Conditions: Material and equipment suppliers; Indiscriminate credit; Necessity of cost reduction.

The committee concluded that more efficient production and better labor management relations were vital in developing corrective measures for existing conditions within the industry. A public relations program was planned to include the development of an industry brochure for general distribution; informative bulletins to all connected with the industry; and publicity releases for distribution to trade and union publications.

The MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 20th of month preceding issue date

F. J. TAGLE HEADS SCHOOL

Ferdy J. Tagle, for the past twenty years a member of the faculty of the New York School of Printing, has recently been appointed principal of the school, which is the largest printing school in the United States.

Mr. Tagle is a practical printer. Before entering the teaching profession, he worked for many years in New York City printing plants in apprentice, journeyman, and supervisory capacities. He is secretary and a trustee of the International Benjamin Franklin Society; a charter member and past president of the National Graphic Arts Education Association; and is serving as a member of the board of governors of the New York Club of Printing House Craftsmen.

SWEDISH PULP EXPORTS DOWN

The June report of the Svenska Handelsbanken (Swedish Commercial Bank, the largest commercial bank in Sweden) stresses the precarious state of Swedish pulp exports to the United States. This is the main problem of the Swedish economy as the pulp exports are the backbone of Swedish dollar incomes. In spite of price reductions there were few big pulp deliveries in the first half-year and the outlook for the second half of the year is pessimistic. The level of domestic production costs will be decisive for the future prospects of exports. The disequilibrium between Swedish price level and the international price level is at least partly due to the appreciation of the Swedish kroner that was effected in July, 1946. Uncertainty about the kroner has increased the strain on Sweden's international balance of payments, the survey points out.

GEORGE W. HALL

George W. Hall, president of the Western Lithographic Company, Los Angeles, California, died suddenly of a heart attack on August 12. He was sixty-one years old.

Mr. Hall was an active and outstanding leader in the lithographic industry. He entered the industry in 1914, became president of Western Lithograph Company, and was president of the Neuner Printing and Lithograph Company of Los Angeles when it was merged with Western in 1942. He was a past director of both the Lithographers National Association and of Lithographic Technical Foundation. Mr. Hall was president of the Lithographers National Association for two years, his term ending with the recent convention of the LNA.

Besides heading the Western Lithograph Company, Mr. Hall was a director and officer of several West Coast companies and banks including the Coast Envelope and Leather Products Company and the Merchants Petroleum Company, both of Los Angeles.

NEW COST MANUAL AVAILABLE

The new Simplified Cost Finding Manual, published by Printing Industry of America, has been made available for purchase by all printers, regardless of membership in PIA.

The manual, prepared particularly with the medium size or smaller plant in mind, is aimed at the "boss," rather than at the accountant or auditor, according to the announcement from PIA headquarters. Its contents are presented in nontechnical language, and every effort has been made to show how costs and their proper evaluation are related to operation and profits.

Exact knowledge of costs has become increasingly important, it is pointed out, because of the return of the competitive market. Estimating, production, and profit must be geared closely to actual costs, and it is the purpose of the manual to show how costs of each operation, job, and department can be accurately computed.

The system has been revised, modernized, and simplified on the basis of the former UTA system, the PIA Uniform Accounting and Cost Finding Manual. Since all printers must keep records for tax purposes, social security accounting, materials and hours costs, the manual is designed to show how these records can be utilized to tie together an accurate cost system.

The manual, obtainable from PIA headquarters, 719 Fifteenth Street, N.W., Washington 5, D.C., is priced at \$4.75 for PIA members, and \$9.50 for nonmembers.

OVERTIME-ON-OVERTIME BILL

President Truman recently signed amendments passed by Congress which clarified the overtime compensation provisions of the Fair Labor Standards Act. The bill, of importance to the printing industry, will outlaw overtime-on-overtime.

Excluded from an employee's regular rate for overtime purposes are premiums paid for work on Saturdays, Sundays, or holidays. Excluded also are premiums paid for work outside the hours established in good faith by the company, or bargaining agreement, as long as such normal hours do not exceed eight hours per day or forty hours per week. In order for premiums paid to be eligible for exemption under this bill, they must be at least extra half time based on the rates established in good faith for work during the normal hours. The bill is effective retroactively, so that all claims which may have developed previous to the effective date of the Fair Labor Standards Act are outlawed.

NEW TOMPKINS CATALOG

A twenty-page catalog of printing equipment and supplies has just been released by Tompkins Printing Equipment Company of Chicago. This catalog is called 720, indicative of the number of items sold and the address of the branch. The catalog carries prices of print shop supplies.

ANNOUNCE FIRM NAME CHANGE

B. W. Dalton, senior partner of the Dalton-Ingram Company, of Ferndale, Michigan, manufacturers of "Mechanical Thumbs" sheet separators for printing presses, announces that the firm has been reorganized under the new name of Dalton and Dalton, with offices located at 17570 Tracey Street, Detroit 21, Michigan.

The change comes as a result of the outright purchase by M. L. Dalton of the entire interest of former partner A. I. Ingram. B. W. Dalton continues as president and general manager, and M. L. Dalton is secretary and treasurer. The company requests that all future orders for replacement parts and other business should be directed to Dalton and Dalton at their Detroit address.

QUESTIONS IT'S A QUIZ

Answers to the following questions have appeared in the pages of THE INLAND PRINTER and other sources of information to printers at various times. How retentive is your memory? How many of these questions can you answer without turning to the answers on page 78?

Match the kind of job listed at the left with the most probable stock on which it would be printed listed at the right:

1. Books—
a. Index bristol
Halftone
2. Books—
b. Antique
Line plates
3. Letterheads
c. Ledger
4. Card files
d. Bond
5. Bookkeeping
e. Coated
records
6. How much would 1,500 sheets of
bond paper cost, 17 by 22—13 at
17 cents a pound?
a. \$13.26
b. 6.63
c. 3.31
7. For best work by letterpress, the
press packing should be:
a. Hard
b. Soft
c. Either hard or soft.
8. Vogue Medium Condensed is a
bolder type face than Vogue Bold
Condensed. True or false?
Which came first—to fifth? Match
the type faces at the right with
the order of their original appear-
ance listed at the left:
9. First, a. "Bodoni" by Bodoni
10. Second, b. "Garamond" by
Jannon
11. Third, c. "Baskerville" by
Baskerville
12. Fourth, d. "Cloister" by Jenson
13. Fifth, e. "Caslon" by Caslon

DMAA CHICAGO CONFERENCE

The thirty-second annual conference of the Direct Mail Advertising Association will be held at the Congress Hotel, Chicago, on September 21, 22, and 23. "How to Beat the Squeeze with Direct Advertising" will be the theme. In addition to the announcement and awarding of certificates to 1949 Best of Industry Contest winners, the first day will feature a keynote speech by Robert Jackson, president of Alden's Incorporated, Chicago, and a talk by Marshall Adams, of Mullins Manufacturing Corporation, Warren, Ohio.

Lawrence Chait of the *Wall Street Journal* will head the second day's morning session on "How to Use Direct Mail to Beat the Squeeze." Seven afternoon clinics will discuss industrial direct mail, fund raising, letter writing, retailing, public relations and publicity, point of sale, and mail order.

"How to Get More Results With:
1. Research and Direct Mail; 2. News-
paper and Magazine Coupon Advertising;
and 3. Radio and Television Direct Mail
Promotion" will be the morning
topic on the third day. The afternoon
sessions will discuss "Beat the Squeeze"
with printing processes and lettershop
economics; improved office procedures;
and list use and maintenance.

TIME'S SIX MONTHS' RECORD

President Roy E. Larsen recently reported in his semi-annual statement that Time Incorporated, in the first six months of 1949, had its largest sales volume in twenty-five years. Income totaled \$66,682,900, or \$1,977,900 above the income of the first half of 1948. However, the aggregate costs rose to \$60,208,500, or \$1,917,800 above the total of the first six months of 1948. Net income, after taxes, was \$197,300 below the \$4,204,300 earned in the first half of 1948. Net profits of \$2.05 a share in the first six months of this year compared with \$2.19 a share in the like period of a year ago. These per-share earnings reflect the two-for-one stock split effective April 22, 1949.

ASTM PRINTING INK COMMITTEE

The American Society for Testing Materials invited manufacturers and users of printing inks to a meeting at the society headquarters in Philadelphia. The need for standard test methods in the evaluation of printing inks and materials used in their manufacture was recognized; the need for standard terminology in connection with printing nomenclature was also discussed. The conference organized a technical committee on printing ink under the auspices of the society.

The steering committee, under the chairmanship of A. C. Zettlemoyer of the National Printing Ink Research Institute, formulated plans to investigate nomenclature and definitions and to consider testing methods for fineness of grind, drying time, tack and "rubproofness." The committee decided to appoint a group to review present additional testing methods.

W. CAREY DOWD, JR.

W. Carey Dowd, Jr., president of the Dowd Press, Incorporated, of Charlotte, North Carolina, and for many years publisher of the *Charlotte News*, died on August 13. Mr. Dowd was fifty-five years old.

Mr. Dowd was born to the printing and publishing business as his father was publisher of the *Charlotte News*. As a boy around the plant, he gained practical knowledge through experience in all phases of newspaper publishing. When his father died in 1927, he became publisher of the *News*. He remained publisher of the paper until his retirement in 1947.

Mr. Dowd was past president of the North Carolina Press Association, a member of the Southern Newspaper Publishers Association and a member of the American Newspaper Publishers Association.

Directors of Dowd Press recently elected W. C. Dowd III president and treasurer of the corporation. There will be no changes either in policy or personnel, according to an announcement made by S. Cater Ligon, vice-president and general manager.

WILL HOLD EXHIBIT

A revival of the annual printing exhibitions which were discontinued during the war has been announced by the New York Employing Printers Association. The plan is to hold the first of the new exhibits during Printing Week, 1950. NYEPA members will submit samples of jobs done which they consider outstanding for one reason or another, for inclusion in the exhibit.

A poll of members by the organization showed a large majority favoring the Printing Week date. Arrangements have been completed to stage the display at the Hotel Biltmore for three days—January 16, 17, and 18.

NYEPA GRADUATION TRIP

Ten winners of second place awards in the New York Employing Printers Association, Incorporated, courses recently traveled to Springfield, Massachusetts, for a two-day visit to the Strathmore Paper Mill as guests of the Schlosser Paper Corporation. The graduates were accompanied by Mildred Kallfelz, manager of the association's educational courses, and Roy Ross, of the Schlosser Paper Corporation. The group concluded its tour by visiting the Old Colony Envelope Company, Westfield, Massachusetts.

DIVELY TO ADDRESS M & M

George S. Dively, president of Harris-Seybold Company, Cleveland, Ohio, has been named by the Merchants and Manufacturers Association, of Los Angeles, to be one of ten conference leaders at the organization's seventh annual employer-employee relations conference to be held October 17 to 20, at Palm Springs, California.

Mr. Dively will lead group discussions on "Programmed Management"

for the benefit of policy-making management executives in the Southern California area.

VAN RENNSLAER WALDEN

Van Rensselaer Walden, vice-president and a director of Walden, Sons and Mott, Incorporated, of New York City, died July 28 at his home in Glen Rock, New Jersey. He was fifty-five.

ANNUAL IPI ESSAY CONTEST

More than 20,000 essays were entered by students in 500 secondary schools in last year's International Printing Ink essay contest. The contest, sponsored by International Printing Ink in co-operation with National Graphic Arts Education Association, is approved by the National Association of Secondary School Principals.



Mr. Walden joined his father's firm as a young man, working on the advertising and editorial staffs of *Printing* magazine, *Paper and Paper Products* magazine, and trade directories the company publishes. For several years he headed the firm's Chicago office when the company published *Ben Franklin Monthly* and *Western Printing*, since merged with *Printing*.

LAWSON OPENS CHICAGO BRANCH

David W. Schukkind, president of the E. P. Lawson Company, New York, has announced the establishment of a Chicago branch office to handle the sales and service of Lawson hydraulic clamp paper cutters and bindery equipment in the central states area.

The fourteenth annual contest (1949-1950) has been announced. A \$500 first prize and thirty-three other cash prizes are offered for the best essays on the subject "Color Printing As An Economic Force." Harry L. Gage, graphic arts consultant to Mergenthaler Linotype Company, will head the judges.

A new feature of the fourteenth contest will be \$500 in prizes offered for the best designs for the Certificate of Honor. The certificate is awarded annually to the teachers who make the contest possible.

High schools and junior high schools will receive announcements early in September, according to Fred J. Hartman, Educational Director of National Graphic Arts Education Association.

ITCA CONVENTION AT BOSTON

The thirtieth annual convention of the International Typographic Composition Association will be held October 13 through 15, 1949, at the Hotel Statler in Boston, Massachusetts.

Frank M. Sherman, secretary and executive director, anticipates a total registration of 250 persons, of whom 150 will be plant owners and executives and the balance their wives.

In addition to morning and evening sessions, afternoon plant visits, "get acquainted" parties, and tours of historic and cultural points of interest will be provided. A luncheon at the celebrated "Wayside Inn" is planned for the ladies.

An idea of the scope and character of the program is indicated by the following list of topics to be discussed by men well known in the graphic arts field.

Thursday, October 13

"Welcome to Boston," Kimball A. Loring; Response, Frederick H. Lutz; Introductions and Announcements, "Why You Are Here," Philip J. McAtee; Reports of the Officers and Committees.

The New Lithomat Photo-Typesetting Machine, demonstration at the Lithomat Corporation plant in Cambridge. Buses leave hotel at 2:00, 3:00 and 4:00 o'clock; Visits to Boston Typesetting Plants.

A Symposium—"Reproduction Proofing," "The Customer's Viewpoint," "Paper for Reproduction Proofing," Clyde S. Hunter; "Ink for Reproduction Proofing," Harold M. Crowley; "Care of Proofpress Rollers," Aaron A. Hobart; "Transparencies—How to Make and Use Them," O. Fred Duening; Discussion.

Friday, October 14

"You Can Sell Anything"; "The New Competition," John A. McLean; "What's Ahead for Business," J. Raymond Tiffany; "Your Specimen Book," William E. Lickfield; "Our Experience in Budgeting Production Costs," Oscar Hoffman.

Visits to Boston Typesetting Plants.

The New ATF Photo-Lettering Machine, first public demonstration showing the operation of a new means of producing display type lines on film positives or negatives.

The New Commercial Controls Corporation Justwriter, first public demonstration of the electrically-operated machine which produces justified variable spacing typewriter composition without retyping.

"Get Acquainted" Cocktail Party.

Saturday, October 15

Introductions and Announcements; New Equipment Survey, ITCA Associate Members.

Executive Session—Plant Owners and Executives Only—"The Labor Situation as I See It," by Thomas P. Henry, Jr.

Luncheon—ITCA Past-President Lester A. Neumann, Toastmaster;

"The Graphic Arts Foundation," William W. Garth.

Convention Business; Special Committee Reports; Election of Officers; The Question Box.

TAG MANUFACTURERS WIN CASE

The final outcome of a case regarding the tag manufacturers versus the Federal Trade Commission, which began in 1941, has just been determined. A decision of the United States Court of Appeals in favor of the tag manufacturers becomes final. Practices complained against by the Commission were practices provided for in an agreement to report and disseminate prices and periodic statistical reports of sales by product classes. The practices did not involve the Tag Manufacturers Institute, a trade association.

RALPH B. SHARPE

Ralph B. Sharpe, a partner in the Missouri-Central Type Foundry, Wichita, Kansas, died on August 8 after an illness of four months. He was thirty-eight years old.

FRASER PAPER, Limited, offers a new line of mimeograph and duplicator papers to merchants to sell under the Fraser Snowland brand names: Snowland Mimeograph and Snowland Duplicator. Snowland Mimeograph is described as an excellent running sheet with good opacity and high brightness for good printing contrast. Ink absorption is even and clearly defined with all types of mimeograph ink. Feed and delivery are reported smooth and even at peak automatic speeds. The paper is available in substances 16, 20, and 24 in white and substance 16 in six shades. Snowland Duplicator in substance 20 comes in a good shade of white, the manufacturer states.

ANSWERS

IT'S A QUIZ

Here are the answers to the quiz on page 76. How well did you remember the information which you have read from time to time in previous issues of this magazine or have seen elsewhere?

1. e or coated.
2. b or antique.
3. d or bond.
4. a or index bristol.
5. c or ledger.
6. b or \$6.63; 1,500 x 26 (weight per 1,000 sheets) x 17.
7. a or hard.
8. True.
9. d or Cloister, 1470.
10. b or Garamond, 1530.
11. e or Caslon, 1722.
12. c or Baskerville, 1752.
13. a or Bodoni, 1789.

By R. Randolph Karch

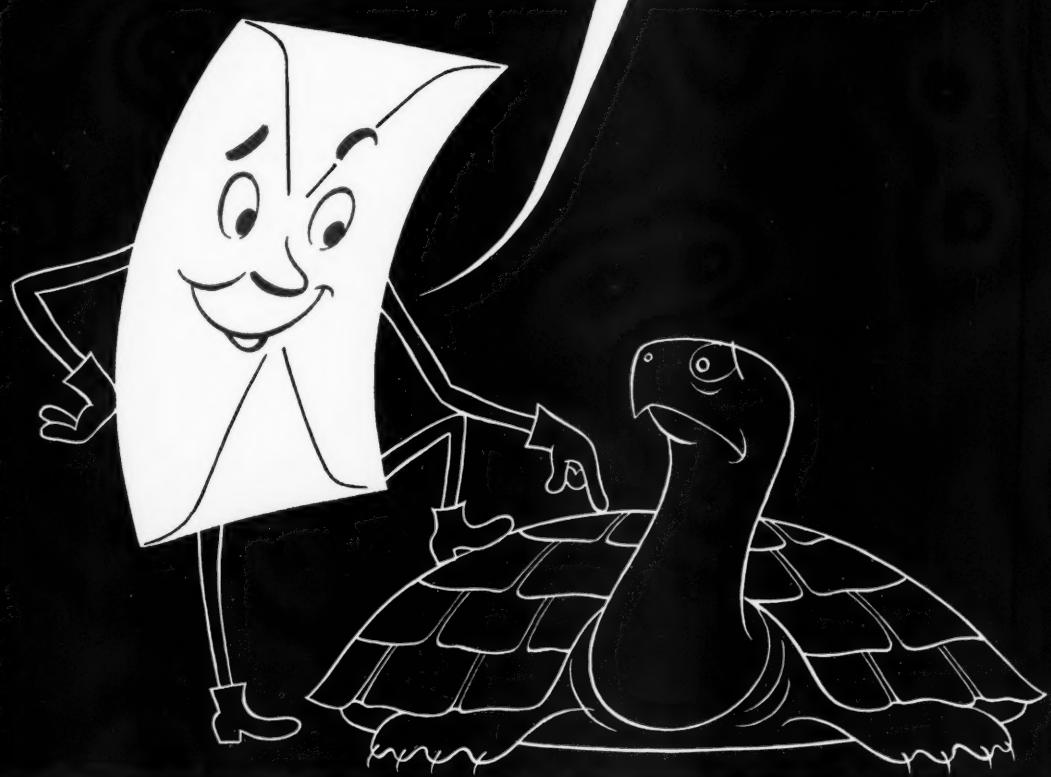
Do you know that...

STERLING BROWN has been appointed manager of the newly established southwestern sales office of Champion Paper and Fibre Company at Dallas, Texas. Mr. Brown has been with the company's Chicago and St. Louis sales offices for the past eight years. . . . STUART E. ARNETT is on the staff of the New York sales organization of the above company. Prior to his joining Champion, Mr. Arnett was with the Printing Machinery Division of the Electric Boat Company. . . . HARRY P. VOGT, vice-president and western manager of Walden, Sons and Mott, Incorporated, died of a heart attack on August 3. Mr. Vogt was fifty-six years old. . . . COLONEL CHARLES F. MOSHER has been released from active military service and has resumed his presidency of Henderson-Mosher, Incorporated, in Rochester, New York. . . . F. H. RYAN, secretary, and T. A. HAGGERTY, sales manager of Briggens Limited, Toronto, Ontario, lithographer and printer, have been elected to the company's board of directors. The firm is one of Canada's oldest members of the graphic arts industry. . . . WILLIAM R. WILLIAMS has been appointed sales and advertising manager of the Craftsmen Machinery Company of Boston, Massachusetts. Mr. Williams was formerly with the Harris-Seybold Company as New England sales representative. . . . A. E. HEINSOHN Printing Machinery and Supplies, of Denver, Colorado, has been named exclusive sales representative in that territory for the Kellogg Type-O-Writer Keyboard of the Kellogg Switchboard and Supply Company, Chicago. . . . EDWARD POWELL has joined the sales staff of Gaetjens, Berger and Wirth, Incorporated, of Brooklyn and Chicago. Mr. Powell has been in the ink business for forty years. . . . HARVEY INGHAM, editor emeritus of the Des Moines Register and Tribune, died August 21. Mr. Ingham spent sixty years as an editor in Iowa. He was ninety years old. . . .

MERGENTHALER Linotype Company has announced cuttings of Electra Bold with Italic, and Electra Bold with Cursive. The combinations are available in 8, 9, 10, 11, and 12 points, the company states.

HAMILTON Manufacturing Company has announced its new catalog of wood type. Type faces in greatest demand are shown in alphabetical order. Character point-width tables are shown for all popular faces and the Hamilton special engraving service is described.

"It's Protection Alright... but where's the Appeal?"



A LETTERHEAD wearing one of us envelopes gets twice the service this wrap-around armor-plate gives. We deliver that letterhead in A-1 condition, sure—even though we get more handling than a millionaire's will and see more rough weather than a traffic cop's cap. But what's more, we keep ourselves

crisp, clean and unwrinkled, full of extra appeal that bids for attention against the rest of the morning's mail. That's *double duty*—and that's what you always get from *good envelopes*. • • •

Dayton envelopes are perfect companions to good business mailings

of all kinds. They rate high in all the principal envelope requirements: COLOR, BULK, OPACITY, QUICK ADHESION, PERMANENT STICK. The millions of them mailed each month prove their popularity with every kind of business—large or small. • • •

IN ALL GRADES, STYLES, SIZES

Dayton Envelopes

HOWARD PAPER MILLS, INC. • DAYTON ENVELOPE COMPANY DIVISION • DAYTON, OHIO

"show us..."
said

MR. HARRY WOLFE, Vice Pres.

DAVIS DELANEY

DAVIS. DELANEY. INC.
Printers

141 EAST 25TH STREET
NEW YORK 10, N.Y.
March 25, 1949

Mr. D. W. Schulkind, President
E.P. Lawson Company
424 West 33rd Street
New York 1, N.Y.

Dear Mr. Schulkind:

In our efforts to maintain the highest standards of quality printing, we have endeavored to acquire only such equipment which will contribute to this goal.

After years of listening to innumerable claims from equipment salesmen, we have developed a healthy skepticism, which, although we are not from Missouri, is best expressed by the adage "SHOW US".

You have shown us beyond a doubt that our recent acquisition, the 52" Lawson hydraulic cutter, belongs in our plant. On the basis of performance and production, our results indicate that the machine lives up to every claim made for it.

Our records reveal that production is increased, the output is most satisfactory and the operators who man the machine are impressed. Your service department is also to be commended for the cooperation given us.

Sincerely,

DAVIS. DELANEY. INC.
Harry Wolfe
Vice-President

LAWSON CUTTERS RATE BEST!

WRITE TODAY for illustrated descriptions and specifications of the 39", 46" and 52" LAWSON CUTTERS.

E. P. LAWSON CO. Main Office: 426 W. 33rd St., NEW YORK

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170 Summer St.

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PIONEERS IN PAPER CUTTING MACHINERY SINCE 1898

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for your copies of the
demonstrators,
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end-use samples.



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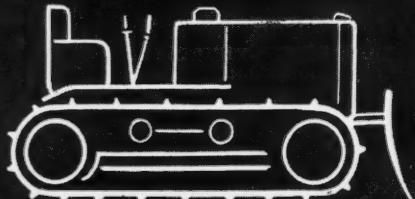
When Writing These Advertisers, Please Mention THE INLAND PRINTER

Printers everywhere find in St. Regis de luxe coated papers the qualities that consistently make clear, more economical printing possible. Plasticized surface assures clean reproduction and even tone values, both in light and dark areas, with a minimum of ink. The continuous film on the printing surface eliminates "dusting" and "cracking"—helps to hold register and print solids without mottle.

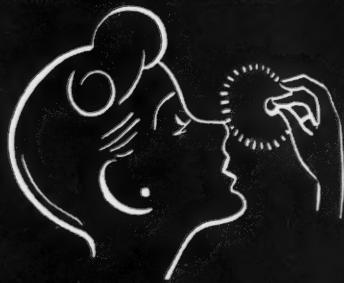
Moreover, printers and lithographers have the assurance that—lot-by-lot—these high-specification papers will provide the same top-quality performance. Such product consistency is possible because of the sound integration of St. Regis' extensive timber holdings, pulp mills, and 7 paper mills producing commercial printing papers. Precisely the right St. Regis pulp is available for each type of paper product, and every product can be manufactured under conditions which make possible the finest quality at economy levels.

*The St. Regis line includes enamel book,
machine coated, uncoated book, groundwood,
mimeograph and specialty papers.*

From Bulldozers



To Beauty Aids



OXFORD PAPERS

HELP BUILD SALES

FROM BULLDOZERS to beauty aids, the effectiveness with which *any* product is presented in print has an important bearing on its sales. In whatever form you use printed aids in your business, you'll find Oxford Papers a sound foundation for more profitable selling.

For fifty years we have specialized in the production of fine papers for offset, lithography, letterpress and rotogravure printing to meet the varied needs of both producers and buyers of printing. The result is a choice of coated and uncoated grades that assures the right paper to help make brochures, posters, labels, box-wraps, direct mail, manuals—in fact *any* printed product—more profitably resultful.

Your Oxford Paper Merchant is a Good Man to Know

Your Oxford Paper Merchant is a convenient source of supply, of course. But, because he makes it his business to help you select the right papers for *your* needs, he is a mighty good man to know. Get in touch with him today for a copy of the useful new *Oxford Paper Selector Chart* or write direct to us.



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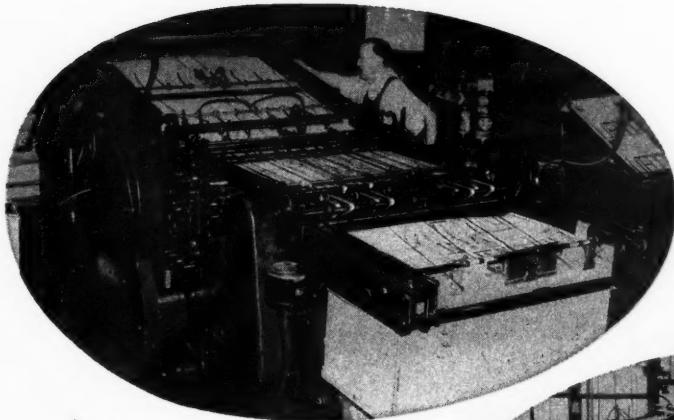
MILLS AT RUMFORD, MAINE AND WEST CARROLLTON, OHIO

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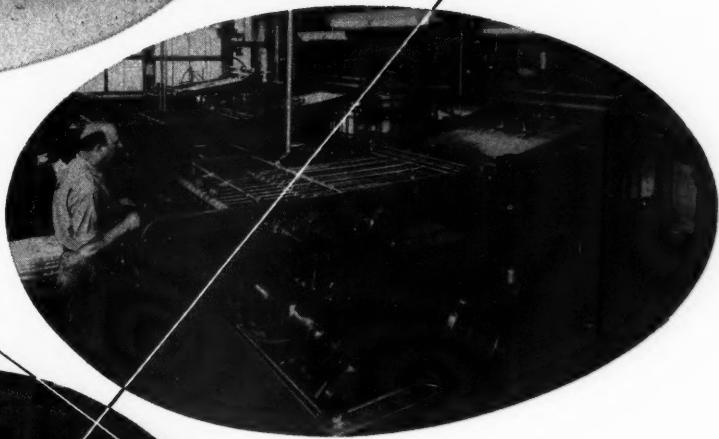
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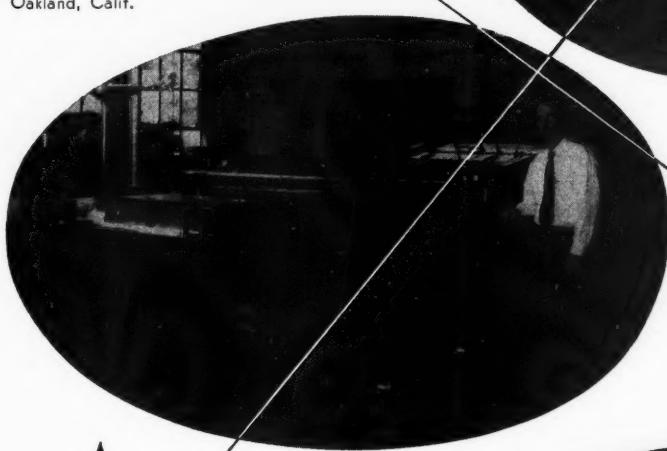
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Baltimore, Md.	The Mudge Paper Co.
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Chicago, Ill.	Birmingham & Prosser Co.
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Rochester, N. Y.	Genesee Valley Paper Co.
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San Jose, Calif.	Blake, Moffit & Towne
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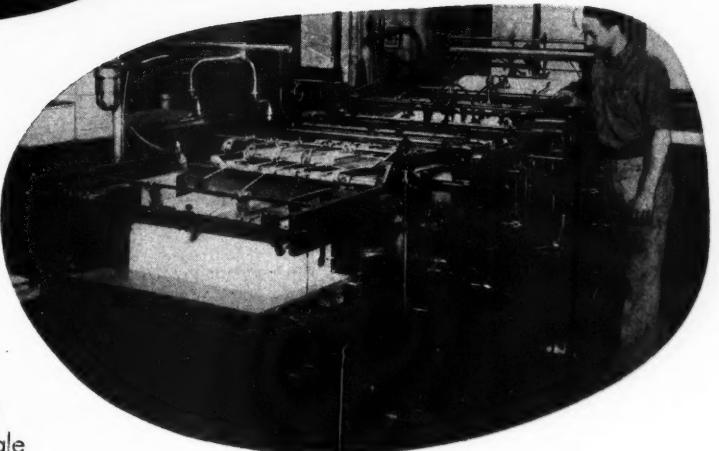
"They are Producers."
Frank Doolin, Supt., Rust
Craft Publishers, Inc.,
Boston, Mass.



"Yes indeed, we are well satisfied as to versatility, performance and the easy to get at adjustments . . ." Carl Hillers, Manager Printing Plant, California Packing Corp., Oakland, Calif.



"I never saw better register."
James Lennon, Pressman, C. H. Forsman Co., New York, N. Y.



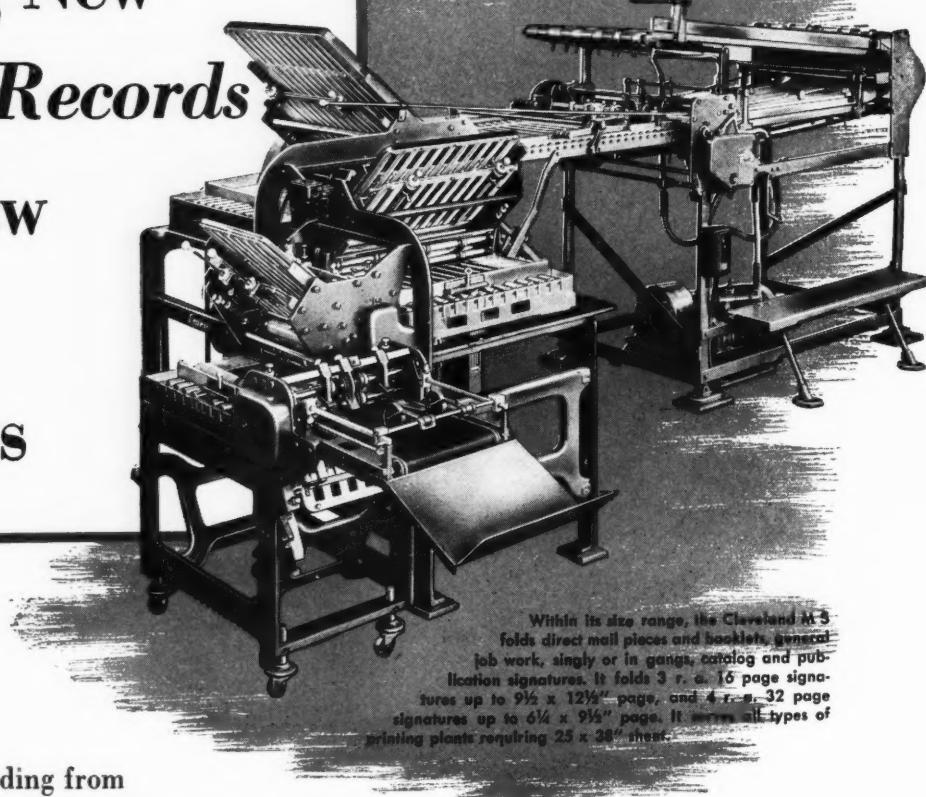
" . . . they produce good clean printing at less cost . . ." T. D. Mallison, Pressroom Supt., Johnston Printing & Advertising Co., Dallas, Texas.

North, East, South, West

Prepare for the competitive years ahead by installing Millers now. Write today for literature describing any of these presses—27 x 41 SY Single Color or TY Two-Color; 21 x 28 SW Single Color or TW Two-Color; 20 x 26 Simplex; or the 28 x 41 CY Cutter and Creaser.

miller printing machinery co., pittsburgh, pa.

Setting New Speed Records and New Profit Margins



Within its size range, the Cleveland M S folds direct mail pieces and booklets, general job work, singly or in gangs, catalog and publication signatures. It folds 3 r. e. 16 page signatures up to 9½ x 12½" page, and 4 r. e. 32 page signatures up to 6¼ x 9½" page. It serves all types of printing plants requiring 25 x 38" sheet.

for Volume Folding from
Flat Bed, Cylinder and Offset Presses

If you have a volume of folding in sheets 25 x 38" (or 38 x 50" to be slit on press for 25 x 38" folding), the Cleveland M S Folder can speed your production and cut your folding costs.

Occupying considerably less floor space than any comparable folder and handling sheets as large as 25 x 38"—or as small as 5 x 7", this new Cleveland machine delivers at up to 3900 inches (325 feet) per minute.

This faster production insures a larger profit per job so that, if operated a reasonable percentage of

time, the Cleveland M S usually pays for itself in a few months.

RUGGED and MODERN Like its famous fellow **TO THE LAST DETAIL** Clevelands, the M S has proved itself under the most exacting bindery conditions. Extensive use of needle, ball and roller bearings reduces friction, saves power and keeps upkeep costs down.

The M S is one of seven Cleveland folders, one or more of which will handle your bindery jobs with dispatch and sound economy of labor. Write for information on these and other Dexter and Christensen Machines which are serving printers and binders so well.

Dexter and Christensen Machines

Sold and serviced by

Dexter Folder Company • General Sales Offices, 330 West 42nd Street, New York 18, N. Y.

SALES REPRESENTATIVES: Chicago, Philadelphia, Boston, Cleveland, Washington, St. Louis

AGENTS: Dallas, Denver, San Francisco, Los Angeles, Seattle, Toronto, Montreal, Winnipeg . . . and in Foreign Countries

Christensen Machines are built by Christensen Machine Company at Racine, Wis.



Strength

HILLCREST OFFSET has ample strength . . . for folding, for mailing, and for its final end-use. Prove to yourself the superiority of Hillcrest Offset. Make a test run in your own plant. Send to the mill for samples.

HILLCREST OFFSET

Preferred for its Performance



Fitchburg Paper Company

FOUNDED IN 1861

MILLS AND MAIN OFFICE: FITCHBURG, MASS. N. Y. OFFICE: 250 PARK AVE., N. Y. 17 • 11 SO. LA SALLE ST., CHICAGO

In Legal Printing... Good Business is Rising!

BETTER LOOKING DOCUMENTS?
Rising is Right! Here's Why —

Rising Parchment is unexcelled for high opacity. This all-important quality makes a finer impression, makes for easier reading. For mortgages and other documents your printer will advise the best "buy" is undoubtedly —

Rising Parchment

- ✓ 100% rag
- ✓ super opaque
- ✓ 6 standard sizes of envelopes
- ✓ distinctive unglazed parchment finish
- ✓ four weights

WHEN YOU WANT TO KNOW... GO TO AN EXPERT!

Rising Papers

ASK YOUR PRINTER... HE KNOWS PAPER!

Rising Paper Company, Housatonic, Mass.

The above advertisement appears in a long list of executive advertising and sales promotion magazines.

In our advertising to legal and business people, we stress the value of Rising Parchment for deeds, wills, and other documents, of course. But always, we suggest that the selection of paper be governed by an expert... *you*, the printer.

And, as a quality printer, you know that Rising is Right—here's a line of papers that has the right paper for any job. You know that prime jobs are easier to get, and customer-pleasing deliveries are easier to make... when you are Right with Rising.



Rising Papers

PRINTING AND TECHNICAL



PLASTICOLOR COVER FOR PLAY OR WORK

Bright lights and soft music make a perfect setting for Plasticolor* Cover. Suave beauty, in six brilliant hues, catches the eyes of young smoothies everywhere.

And for tough jobs, hard-working Plasticolor Cover never shirks. Charts, manuals, catalogs and displays stay fresh and new-looking... ignore weather and rough handling. Dirt, grease and grime wipe off in a jiffy.

Plasticolor Cover takes such double duties in stride. The soil-proof plastic film, permanently laminated (not just coated) to fine Beckett cover paper creates sparkle and durability for sales and advertising messages.

For proof positive, just see and touch Plasticolor Cover. Ask your Beckett paper supplier or write us for samples.

THE DOBECKMUN COMPANY
Cleveland 1, Ohio • Berkeley 2, Calif.

P.S. Ask about Doplex* Brilliant, too—its lightweight twin. Available in nine sparkling, soil-proof colors, for attractive and effective labels, box coverings, package wraps and similar items.



FOR BUSINESS ROUTINE



CHAMPION PAPERS

ARIEL BOND · *Inventory Index* · SCRIPTIC MIMEOGRAPH

From memo pads to letterheads . . . from index cards to production charts, Champion papers meet the demands of business routine.

Ariel Bond, an excellent utility paper, takes typewriting and printing splendidly. Scriptic Mimeograph, available in white and six colors, produces clear, crisp copies. Inventory Index can be used in general office routine as well as in specialized uses requiring ruling, punching, perforating, and die stamping. For both satisfaction and economy in business, it pays to use these three Champion papers.

The Champion Paper and Fibre Company, Hamilton, Ohio.

Mills at Hamilton, Ohio; Canton, North Carolina and Houston, Texas.
District sales offices: New York • Chicago • Philadelphia • Detroit
St. Louis • Cincinnati • Atlanta • Dallas • San Francisco

WHATEVER YOUR PAPER PROBLEM

It's a Challenge to Champion!

THERE'S A CHAMPION PAPER FOR EVERY PRINTING NEED

KROMEKOTE

For excellent reproduction with catalog covers, post cards and inserts, or for packaging and labeling quality products, this cast coated stock is ideal.

SATIN REFOLD ENAMEL

Meets every requirement for quality publication and advertising printing—thanks to top-grade enamel coating, folding strength and its receptivity to ink.

WEDGWOOD OFFSET

Superior in color, finish, and printability, this paper is unequalled for fine lithography. It is available in a wide variety of weights, sizes and special finishes.

ENVELOPE PAPERS

Champion manufactures an exclusive line of quality envelope papers. Their adaptability and general utility fill the requirements for every type of envelope use.

Made to Order Ennis for Your Business!

ENNIS made-to-order salesbooks, manifold books, restaurant checks and tags for a wide range of businesses are made to order for you, too — because they'll mean a greater volume at a higher unit profit! ENNIS quality and workmanship are the kind that make customers come back for more . . . the ENNIS profit structure is the kind that makes you glad they do!



STOCK and MADE-TO-ORDER BOOKS for Grocers • Department Stores • Clothing Stores • Bottlers • Bakeries • Wholesale Houses • Filling Stations • Dairies . . . FOR EVERY BUSINESS THAT SELLS

PLUS a complete line of printed-to-order Bank Deposit Slips, Restaurant Checks, Bills of Lading and Special Tags.

FOR OVER 40 YEARS — ENNIS HAS BEEN THE SPECIALTY MANUFACTURER FOR THE PRINTER! Write today for the ENNIS Catalog and samples — they're profit-packed!

Ennis TAG & SALESBOOK CO.

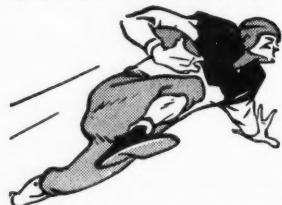
Manufacturers of Paper Products for the Trade

General Office & Factory: ENNIS, TEXAS • Eastern Division & Factory: CHATHAM, VA.

WAREHOUSES: Ennis and Houston, Texas; Birmingham, Alabama; New Orleans, Louisiana; Chatham, Virginia



STOCK CUTS and STOCK PHOTOS



Long before the first kick off you need Catalog 76 of Art in Ideas for FALL and the HOLIDAYS. Request Catalog 76 from COBB SHINN now.

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CATALOG 76 is FREE Write today

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721 Union St., Indianapolis 25, Ind.

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PLASTIC PLATES
RUBBER STAMPS

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•Precision-ground,
floating platen
•30-ton pressure
•completely automatic
assuring
PERFECT RESULTS

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Bench Models 9" x 10"
and 10" x 12" platen
Models up to 20" x 24" available

New! Electro-Copyst

ALL-ELECTRIC VULCANIZERS

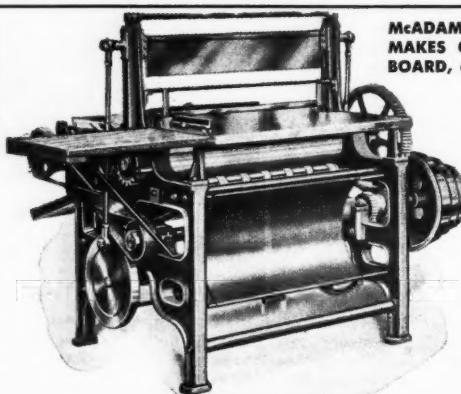
Simple to use • Reasonable to buy
Economical to operate

Write for illustrated Folder P

ELECTRO-COPYST, INC.
205 East 42nd Street, New York 17, N. Y.

NEW!

WILL
SINGLE
FOLD—
• Blank Books
• Steno Books
• Diaries
• Newspapers
• Publications
• Ad Circulars
• Card Board



McADAMS FOLDING MACHINE IS A GIANT IN POWER AND SPEED
MAKES ONE FOLD IN BLANK BOOKS, DIARIES, NEWSPAPERS, CARD-
BOARD, etc.

McAdams new section folding machine capably handles any single fold job of paper or cardboard—one to 50 sheets at one time. Folds 40 to 120 sections per minute. Operates by variable, remote control and is easy to operate.

Wherever there is a problem of single folding, McAdams machine will give increased, quality production and effect labor saving for printers, blank book manufacturers, paper converters, paper mills and direct-by-mail houses.

Write for illustrated, descriptive circular I-500.

JOHN McADAMS & SONS, Inc.

Albert Broadmeyer, President
20-22 KNIGHT STREET • NORWALK, CONN. U.S.A.
ESTABLISHED 1842

"FOLDS ONE TO 50 SHEETS AT ONE TIME"



bring your layouts to life:
print on *Ticonderoga Text*
and **COVERWEIGHT**

Feature attraction on your printing program is Ticonderoga Text and Coverweight! Right for every process—letterpress, offset or gravure.

The perfect combination for menus, programs, booklets and brochures.

Watermarked, plain and deckle-edged Ticonderoga Text comes in 7 colors plus cream and brite white, laid or wove, with envelopes to match.

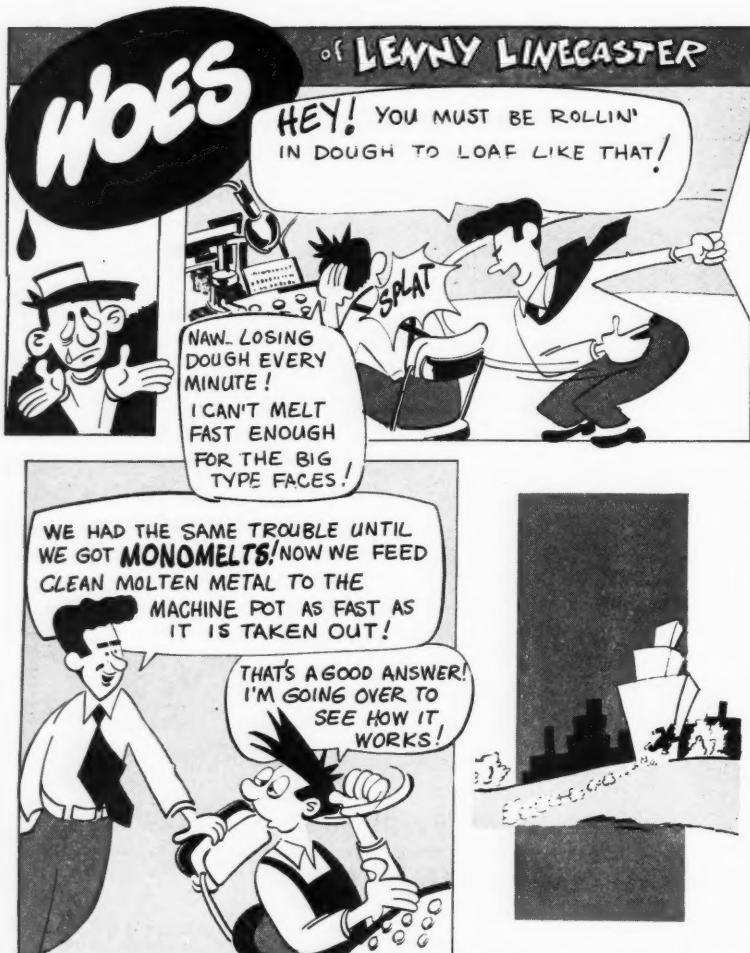
For double success, team it up with Ticonderoga Coverweight.

International Paper Company, 220 East 42nd Street, New York 17, N.Y.



INTERNATIONAL PAPERS
for Printing and Converting





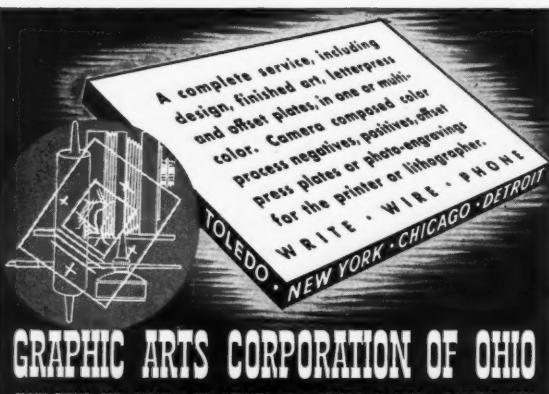
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SAYS---**

Monomelt's controlled metal feeding keeps the machine pot metal level constant. Whether your slugs are 6 point 12 em or 36 point 30 em, the exact amount of metal withdrawn for each slug is restored immediately to the machine pot.

**THE
MONOMELT CO., Inc.**

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MAIN OFFICE AND PLANT • 110 OTTAWA ST. • TOLEDO 4, OHIO • GARFIELD 3781

**Insist on Megill's Gauge Pins
For Use on All Job Presses**

MEGILL'S Spring Tongue ®
Patent GAUGE PINS



REMEMBER. Only Megill makes "Spring Tongue" Gauge Pins. \$1.80 doz. with extra Tongue.

MEGILL'S Original Steel ®
Patent GAUGE PINS



Head 12, 15 or 18 pt. high. 75c doz.

THE PIONEER IN 1870

THE EDWARD L. MEGILL CO.
763 ATLANTIC AVE., BROOKLYN 17, N. Y.

10-W BELTS

For The
MIEHLE VERTICAL
\$10.40

POSTPAID AND GUARANTEED

Jack Beall Vertical Service
641 S. Dearborn Street
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Perfection Type, Inc., St. Paul 1, Minn.

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• Hi-Pro Paper Drills, Rotary Round Hole and Slot Hole Perforators, Snap-Out Perforators, Power and Foot-Power Vertical Perforators, Hand Perforators, Power and Foot-Power Punching Machines, and Gang Stitchers.

F. P. ROSBACK COMPANY
Largest Perforator Factory in the World
BENTON HARBOR, MICHIGAN

"DO-MORE"



Why buy a
one-purpose
saw when
this
Machine in
Routing
Position
All-Purpose
Saw-Trim-Planer and Highspeed
Router is available for less.
SEND FOR "55" CATALOGUE

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Cuts Costs
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AVAILABLE NOW



Write for Prices and Information.
UNIVERSAL JOGGER CO.
322 S. Fourth St., Minneapolis 15, Minn.

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ORDER WINTER ROLLERS

Yes . . . high time. Don't wait another day. Order AMERICANS now. Old King Winter can't face them . . . for we give them a special cold weather stamina that fits them for top-notch performance clear through 'till Spring. Try them. Order yours today.

AMERICAN ROLLER CO.

1342 N. HALSTED ST. CHICAGO 22
225 N. New Jersey St., Indianapolis 4



When Inks Act Up . . .

BRING THEM BACK
TO "PRINTING PEAK"

with

"33"

INK CONDITIONER



You'll never need to cuss your inks when you condition them with "33". It quickly adjusts all inks to actual pressroom conditions . . . and assures a uniform ink flow all day long. Presswork improves noticeably. Halftones stay "clean and open." Colors print more brilliantly—*always the same on every job*. You get greater coverage. Fewer re-runs are necessary.

See your dealer or jobber—or write direct for an 8-lb. trial can, as guaranteed below. Ask for a free copy of "TO THE PRESSMAN".



"33" (Letterpress)
"0-33" (Litho and Multilith)

Central COMPOUNDING COMPANY
1718 North Damen Avenue, Chicago 47, Illinois

IN CANADA—it's CANADIAN FINE COLOR CO., LTD., TORONTO
Export Division: Guiterman Co., Inc., 35 South William Street, New York 4, N.Y.

Use this coupon for your
8-LB. TRIAL OFFER

If our Ink Conditioner does not satisfy you completely, please return the unused portion at our expense. Order today! Convince yourself by test!

100% GUARANTEE

CENTRAL COMPOUNDING COMPANY
1718 North Damen Avenue, Chicago 47, Ill.
Gentlemen: Please give me full information about "33" and
"0-33".
 Send data sheet "TO THE PRESSMAN"
 Ship 8-lb. can for pressroom test

Name _____
Street Address _____
Town _____ State _____

Your PADDING PROBLEM...is our Business!





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WANT
to Be
SHOWN?**

**You Push
the
Button**

The ELECTRON-O-PLATE is available in all sizes from 17 x 22 to 50 x 68 for either AC or DC operation. Your request for information should be accompanied by largest plate size in inches, type (AC or DC) of current and voltage.

Electrons do the Rest

—we can prove that the Electron method of platemaking is a real time and money saver. Old fashioned techniques requiring a dozen different chemicals are gone forever in modern plants using the Electron process. Hundreds of long-running Intaglio plates are being made daily from original negatives, reducing platemaking time and material costs and improving the quality of the finest lithography still further. Investigate this easy-to-install answer to your platemaking problems.

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J. H. & G. B. SIEBOLD, INC.

47 Watts Street, New York 13, N. Y.

Distributors for

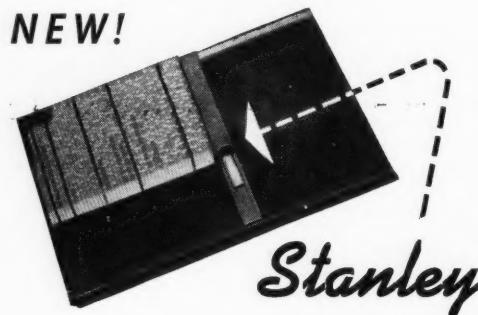
**Electron Lithoplate
Corporation**

99-105 SIXTH AVENUE
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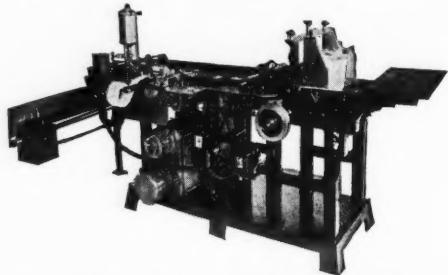
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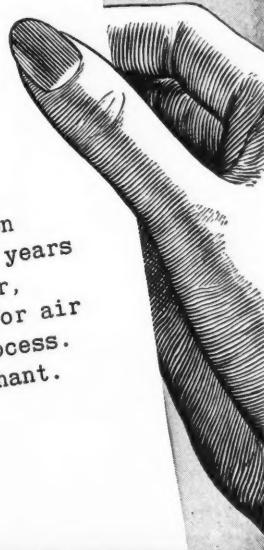
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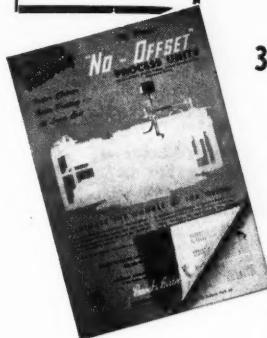
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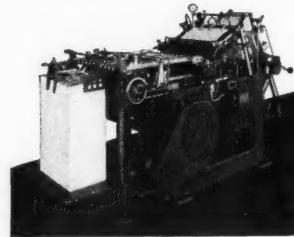
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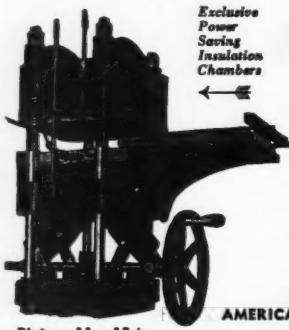
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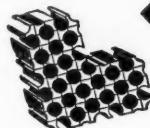
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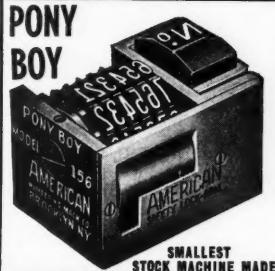
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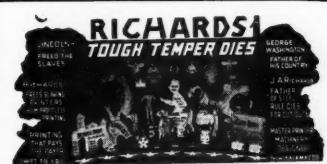
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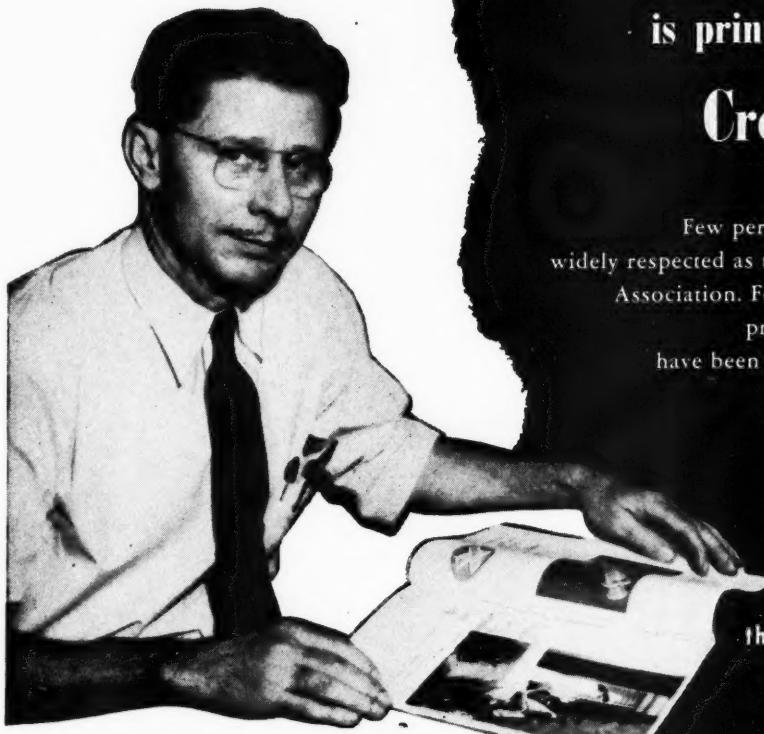
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